

OFFICIAL JOURNAL OF THE AMERICAN EDUCATION OF MUSICIANS IN THE UNITED STATES AND CANADA



International Musician

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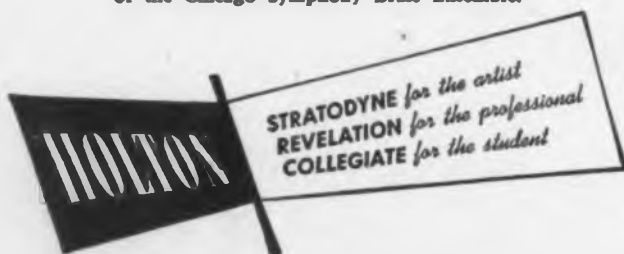
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Music Comes to Disabled Veterans

THROUGH the Music Performance Trust Fund of the Recording Industry approximately \$100,000 was spent during the year 1952 to underwrite performances by over 8,000 musicians at 156 Veterans Administration hospitals. However, the value of this program is not measured in money and men but in the tangible and intangible benefits received by the thousands of patients who enjoyed these performances.

To attest to the success of this program, attendance by patients at performances secured through the Music Performance Trust Fund was prescribed by many of the medical staffs at our hospitals. Nevertheless, its success would not have been as great as it was had it not been for the sincere and close cooperation with our hospital staffs on the part of the American Federation of Musicians locals, the Trustee for the Fund, and the musicians who played these performances.

The Administrative Viewpoint

In setting up a diversified program of music for patients in VA hospitals we are faced with the knowledge that the patient is temporarily and in some instances permanently displaced from his natural environment. One of the ways of making the patient's life more pleasant and thus increasing his receptiveness to treatment is to bring to him those things which he normally would see, hear, and enjoy at home. To accomplish this, many volunteers interested in music assist us. However, it has been found extremely difficult to recruit volunteer instrumental groups, orchestras, and bands to come out to the hospital at times when they are most needed. This is particularly true on week ends, holidays, and in vacation time. Neither is it always possible to secure the type of program desired on a regularly scheduled basis. In addition, there are people who prefer not to visit with patients in certain psychiatric or tuberculosis wards. Still, the problem of securing music performances for patients in our hospitals had to be solved. This, as you know, was accomplished through the Recording and Transcription Fund and now is done through the Music Performance Trust Fund of the Recording Industry.

The effectiveness of the Music Performance Trust Fund is illustrated by the following excerpt from a report from VA Hospital, Knoxville, Iowa, which was able in 1952 to schedule performances "on many of the legal holidays when other live entertainment programs are particularly difficult to obtain." Similarly, the VA Center, Dayton, Ohio, was most appreciative of this cooperation in that performers secured through the Music Performance Trust Fund played for patients on the tuberculosis wards where other performers do not want to appear.

By **LENARD QUINTO, Chief of Music**
Recreation Service, Special Services
Veterans Administration
Washington, D. C.

Because moneys were allocated to geographical areas well in advance, our hospitals were able to set up schedules for performances well in advance. This proved particularly advantageous at VA Hospital, Phoenix, Arizona, where the programs were scheduled six months in advance. These hospitals are but a few that appreciated so greatly the facility and surety with which these programs were arranged.

The Therapeutic Viewpoint

Regardless of the ease with which these programs could be planned, they would not have been as valuable as they were if they had not met the needs of the patients as requested by their physicians. "Perhaps the most outstanding and most appreciated feature of these programs, aside from the exceptional music talent, is the desire of each musician to play just the song each patient wants to hear . . . features of this nature tend to make the patient more receptive to medical treatment," is the manner in which VA Hospital, Oklahoma City, Oklahoma, expressed its viewpoint of these programs. The VA Hospital, St. Cloud, Minnesota, reported that the doctors and nurses, upon seeing the results of Music Performance Trust Fund performances for acutely disturbed patients, requested that they be continued throughout the year. Speaking of the reaction of the patients to performances of this type, the VA Hospital, Houston, Texas, noted that . . . "the patient's face lights up as he hears the strains of some well-known song or . . . some favorite number he has requested. It is gratifying to the doctors to note the awakening of interest in some lethargic patient whose lack of interest has been a source of concern."

Types of Programs

Through the keen interest on the part of all concerned, many different types of performances were made available to the hospital patient. One of the better-known types of programs for which the Music Performance Trust Fund musicians played was the regularly scheduled dances such as those conducted at VA Hospital, Roseburg, Oregon, or at VA Center, Bath, New York, where dances . . . developed into a community-like activity that is most desirable for men living within the domiciliary area." According to the VA Center, Bay Pines, Florida, "It is interesting to watch the blind patients, as they enter the auditorium for a dance, start tapping their feet and nodding their heads in approval of the

good music being played by orchestras secured through this Fund." While many of the orchestras played for Saint Valentine's Day and Saint Patrick's Day dances, other dance orchestras secured through the Music Performance Trust Fund were regularly scheduled throughout the year.

At VA hospitals such as those in Coatesville, Pennsylvania; Fargo, North Dakota; Wadsworth, Kansas; Erie, Pennsylvania; and Brecksville, Ohio, the musicians played for patients at outdoor carnivals, indoor circuses, or for special-day observances such as those held on Memorial Day, Christmas, National Hospital Day, or during Music Week. On occasion, appearances of musicians at these affairs were arranged through the cooperation of the Music Performance Trust Fund as part of the programs planned with volunteer organizations which assist us in our work.

Sometimes the staff members believe that the musicians can best help the patients through specially programmed concerts played by either bands or orchestras. Several of our hospitals, similar to the one at Tomah, Wisconsin, were able through the Fund to arrange for a regularly scheduled summer series of outdoor band programs. A summer series meant that the ambulatory patient, as well as the nonambulatory patient who could listen from his bedside, was able to hear these programs. At the VA Hospital, Bronx, New York, a stellar series of orchestra concerts, under the batons of top conductors and with outstanding soloists, was given during the spring and fall seasons.

One of the unique types of programs which arose as a result of planning programs to meet the patient needs was that of performances by strolling musicians. This type of program is adaptable to either a small hospital such as VA Hospital, Oakland, California, or the large VA hospital at Montrose, New York. In such situations, three or four musicians can play in the corridor for all patients to hear or play in a private room so that other patients who are not as well will not be disturbed. The response of the strolling musicians to the patient and the reaction of the patient bring about a rapport that is hard to meet. Request numbers come thick and fast, and the performances are remembered long after the musicians have gone.

The Extras

Not content with doing a right job in the best manner possible, many of these musicians made more than a "little extra" contribution. In several localities where professional teachers were not available to help the men and women in VA hospitals with instrumental lessons, musicians played their scheduled performances as arranged through the Music Performance Trust

(Continued on page eight)

Members of the A. F. of M. play in Veterans Hospitals across the country.

Aspinwall, Pennsylvania

Oakland, California

Butler, Pennsylvania



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NOTICE TO ALL MEMBERS

All instrumental acts and members of the American Federation of Musicians playing in any place of entertainment must be booked under a Federation contract as they are under the jurisdiction of the American Federation of Musicians only and cannot pay tax or any other assessments or act as a collection agency for the American Guild of Variety Artists, either willingly or under coercion.

Any member who agrees to pay dues or assessments or becomes a collection agent for the American Guild of Variety Artists, either willingly or under coercion, by his own act will erase himself from any local in which he enjoys membership in the American Federation of Musicians, nor will we allow any other person, licensed or otherwise, to pay a fee on our members.

Members are directed to contact the President's Office, either by mail or phone, should they meet with any difficulties with A.G.V.A.

THE ABOVE RULE IS TO BE STRICTLY ENFORCED BY ALL LOCALS

JAMES C. PETRILLO, President.

Prepare for 1954!

By **JAMES L. McDEVITT, Director,**

Labor's League for Political Education.

ONE handicap which labor and other civic groups have in political education is a tendency on the part of their memberships to disband their political committees immediately after the election.

The main purpose of L.L.P.E. in the months ahead will be to keep active and militant on a year-round basis all of our local political committees and leagues which were so effective in the 1952 campaign.

A recent survey which we conducted showed an encouraging interest and determination on the part of our local leaders to keep their political education programs in continuous operation.

Such an encouraging attitude is certainly warranted, according to the findings of the first scientific survey of how people voted in 1952, conducted by the University of Michigan Survey Research Center.

This survey showed that "white collar workers, who had split evenly in 1948, went for Eisenhower by a five to three majority. Farmers also swung heavily into the Republican column." But the survey showed that, even though Stevenson's lead among working people was less than Truman's in 1948, "Labor union members and blue collar workers stayed in the Democratic column in 1952."

Cause For Congratulation

It was very gratifying to me, and I know to all the state and local L.L.P.E. officers throughout the country, that the general presidents and the A. F. of L. officers who make up the League's Administrative Committee, have taken such a forthright and strong stand for increasing our political efforts immediately.

It is not just in the specific recommendations adopted at the mid-winter meeting in February but in the attitude which was unanimously expressed. The power of our movement lies in our National and International unions. The success of our political efforts in each state and locality depends upon the support and encouragement of our National Union officers. Not only was the support there, but I think we have all determined to take a more realistic attitude towards our role in politics. In 1948 we were

and the candidates we support, continue to champion the welfare of the ordinary citizen, we can expect powerfully financed and vicious opposition. We can not expect to win every time. But, win or lose, we no longer have any choice about remaining in politics any more than a man in ten feet of water has a choice of swimming or not. We swim or we drown. Politicians are realists from a hard school. They know it is best to appease strong opposition. It is only safe to kick those who won't or can not fight back.

That is why many in Washington hold the opinion that the reactionaries will wait to see what happens in the 1954 elections before launching an all-out attack on labor. The L.L.P.E. leaders recognize this. That is why they have called for stepping up our operations immediately.

A Matter of Money

So that we will have sufficient funds for the early primaries in 1954, a campaign for voluntary contributions of \$1.00 per member is being launched this year. One half of all contributions will be sent back automatically to the state of origin. The other half will be sent into the hot spots where the need is greatest in 1954.

As part of our program to give greater assistance to our local leagues we are establishing a permanent Women's Division with a full-time director to help enlist the A. F. of L. wives, mothers and daughters as campaign workers in our local leagues.

These are the first steps in what we are determined will be a completely integrated political education program from the precinct level on up before the next election.

Old-line politicians have seen labor political committees come and go before. I want to assure our friends and acquaint our foes in politics with the fact that, contrary to the opinion of the old-line politicians about labor in the political field, this time the A. F. of L. intends to retain our league as a permanent institution. We have no choice. All of our past trade union gains depend upon it.

too lucky for our own good. It seemed too easy. We were disappointed in the 1950 setback when a second look showed that it was a good off-year election. This time we looked at the results in historical perspective and realized that somebody cast those twenty-seven million votes for Stevenson and that the eight million A. F. of L. members did their share. We realized that the failure of the Congressional elections to follow the Eisenhower trend was in a large measure due to our political education efforts over the last three elections.

Looking at the Facts

Not only have the League's national leaders come to realize these things but they have expressed the realistic belief that so long as we,

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A Lot of D. C. Music is Given for Free

By PAUL HUME

A LOT more music is heard in and around Washington than people pay tickets to hear.

Incidentally, did you know that more money was spent last year in this country for concert and opera tickets than for baseball seats?

This free music that comes to Washington comes from many sources. Our two large regular free concert series are those at the National and Phillips Galleries, generally paid for out of funds allotted for music in those art centers.

But a great many people, young and old, hear music both live and on the air as the result of the administration of the trustee of the Music Performance Trust Fund of the Recording Industry.

The money thus taken in is allotted on a percentage basis to areas throughout the country.

Washington's Local 161 is headed by Paul J. Schwarz who for the past eleven years has shown remarkable skill and ingenuity not only in meeting the regular procession of problems facing every union leader these days, but in bringing up new ideas for the good of Washington musicians, and, as a concomitant of that program, for the good of Washington music lovers, too.

No one in the musicians' union would deny the technological progress of past decades. And life is no simpler today with the changes wrought by the firm establishment of long-playing recordings. These records have been manufactured at such a rate that in the five years since their introduction by Columbia Records, more music has been recorded than all the music placed on wax in the first fifty years of the record industry.

Fewer musicians are needed to record the repertoire, even in its greatly expanded form with the latest developments. These and similar advances make it imperative for leaders among musicians to develop new ways of keeping their men in regular work.

With the funds available to Local 161, Schwarz, with the support of his board, has offered an array of music that has both employed his men and brought music to new audiences. Among the concerts and activities carried on with an average of between \$12,000 and \$15,000 a year allotted Washington's local, Schwarz has sparked or aided such events as these:

Orchestral programs at American and Catholic Universities and the Corcoran and National Galleries. And he has encouraged the wider audience possible with radio by permitting these concerts to be broadcast. The work of the Trust Fund thus goes with the music into thousands of homes it might otherwise never reach.

Public schools in the area have had demonstrations of orchestral instruments by professional players giving the younger set a chance to see close up how it's all done. And of course there have been programs of differing kinds in welfare institutions, hospitals and homes so that those who cannot go to concerts may have the pleasure of hearing music in their own surroundings.

Now Schwarz has come up with a plan to be presented soon in full for a large scale American Folk Festival to be given on the steps of the Capitol, with square dancing on the plaza, the public invited without charge, all the music to be provided by the Music Performance Trust Fund of the Recording Industry.

As a native Washingtonian, Schwarz is keeping the musical interests of his city and his musicians at a high level of activity.

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Praise of Music From the White House

It is gratifying to realize that the occupants of the White House in the present administration as in the past are sympathetic to music.

Those who participated in the nation-wide observance of Music Week, May 3rd through 10th, had the satisfaction of knowing that congratulations for the success of the project came directly from the White House. T. E. Rivers, Secretary of the National and Inter-American Music Week Committee, received the following letter just prior to the observance:

THE WHITE HOUSE
WASHINGTON, D. C.

Dear Mr. Rivers:

It gives me much pleasure to extend congratulations on the thirtieth annual observance of National and Inter-American Music Week.

I am heartily in accord with your aim to promote wider enjoyment of music and greater participation, especially among young people, in the art of music making. It is good to know, too, that you are recommending this year special opportunities in music for servicemen, and that you are cooperating with the Department of Defense toward this end. I hope many civilian groups will cooperate in these projects.

Please convey my best wishes to all who contribute to the success of the 1953 observance.

Sincerely,
DWIGHT D. EISENHOWER.

Music for Veterans

(Continued from page six)

Fund and then volunteered their time to give the patient instrumental lessons. This type of contribution, so ably started through Local 73, Minneapolis, for veteran patients in that city and Local 2, St. Louis, for our hospital at Jefferson Barracks, Missouri, was an example to many other musicians to contribute their services in the same manner.

Other A. F. of M. locals, limited by the funds available in their areas through the Music Performance Trust Fund of the Recording Industry, and realizing the great good that could be done by performances at VA hospitals, enlisted the aid of other A. F. of M. locals to



Betty Clifford's Combo playing in the tuberculosis wards, Veterans Administration Hospital, Houston, Texas.

help with fulfilling a local hospital need. For instance, at the VA Hospital, Lyons, New Jersey, where there are over 2,000 patients, the A. F. of M. Locals at Elizabeth, Paterson, Perth Amboy, Jersey City, Dover, and Plainfield, New Jersey, and Norristown, Pennsylvania, all helped in meeting the patients' needs.

Patient shows and special entertainments at VA Hospital, Fort Wayne, Indiana, among other hospitals, would not have been possible without aid from this Fund and Local 58. At VA Hospital, Northampton, Massachusetts, several instrumentalists came to the hospital to play with the patient orchestra and band. The incentive on the part of patient musicians to play with professional musicians is immense. The intangible benefits of such comradeship are hard to measure immediately. However, after the departure of the professional musician, these benefits are evident in the attitude of the patient toward his music interests, prowess, and self-esteem, as well as his attitude toward fellow patient musicians, other patients in the hospital, and the hospital staff.

Whether it be the stirring beat of a well-known march, the music of Victor Herbert, or hillbilly music, played in the auditorium, in a psychiatric ward, or outside by a full orchestra, some strolling musicians, or a hot jazz band, the Veterans Administration looks with pride at the 1952 record of performances made available through the Music Performance Trust Fund. To the Trustee for the Music Performance Trust Fund, everyone concerned in the A. F. of M. locals, and the sponsoring organizations, all of whom assisted in planning this program of helpfulness and meaningfulness for patients in our hospitals, the Veterans Administration and the patients in our hospitals owe a sincere debt of gratitude.

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Speaking of Music

Ball (music by Johann Strauss, arranged by Antal Dorati, choreography by David Lichine) was given with such spirit as to make it henceforth echo in our minds against the homey walls of the Cincinnati Music Hall rather than through Viennese beer gardens. One reason for our absorption was the unusual skill portrayed by Conductor Levine in translating the movements of the dancers into audibility, giving (via the orchestra) voice to those voiceless artists on the stage.

Since the summer of 1940, when it first set out from New York to appear at Robin Hood Dell in Philadelphia, Ballet Theatre has brought the ballet to 181 cities in the United States and Canada, and to twenty-seven cities and twelve countries in Europe and Latin America. It has performed in opera houses, high school auditoriums, outdoor stadiums, movie houses, army camps, hospitals and, most recently, on the flight deck of the aircraft carrier, U. S. S. Oriskany. During its 1952-53 tour it gave from September to May two hundred performances in almost a hundred cities. Thus it was natural that the response of the Cincinnati audience had the extra quiver of pride reserved for sons and daughters who have made good.

—M. R. L.

Milhaud in Los Angeles

ON April 7th the Los Angeles Chamber Symphony presented, with Darius Milhaud as guest conductor, a program of delightful Gallicisms by LaLande, Rameau and M. Milhaud himself.

The LaLande works, six *Sinfonies pour le Souper du Roi*, composed for the chamber orchestra of Louis XIV, was true table music, full of charm and well-conceived for the instruments. If such works appear a bit monotonous when presented by the half-dozen, one should remember that Louis and his court listened, probably, to only one in an evening.

Milhaud presented *Concertinos of Three Seasons: Spring, Summer and Autumn*, each written for a different solo instrument against a separate background of instruments. In the "Spring" Concerto, Eudice Shapiro was violin soloist, playing with her usual incisive brilliance. In "Summer," Germaine Provost was viola soloist against a polytonal background of nine instruments. In "Autumn" a competent young duo-piano team, Leah and Shirley Effenbach, played with an accompaniment of eight instruments.

—P. A.

Stormy Weather

A STORMY night and a packed house are not a usual combination. But that is the combination we encountered when the Philadelphia Orchestra played April 13th as part of the Newark (New Jersey) Griffith Music Foundation Series. Moreover, the storms weathered in coming were forgotten in the elemental display proffered, music-wise, inside the auditorium.

Berlioz' *Roman Carnival* was tempestuous and gay; the Tchaikovsky *Pathetique*, dark and



A moving scene from the Huntington production of "Amahl and the Night Visitors"—a project engaged in by citizens of that West Virginia town. (See "Citizens' Project" on page fifteen.)

deep. After intermission Copland's *Quiet City* treated the audience to stark tones sans the veiling in which those romantics Berlioz and Tchaikovsky swathe their works. One noted how little harmonizing, how little merging there was here and the refreshing effect of such incisiveness.

After this cooling interlude the shimmer of the Strauss *Der Rosenkavalier* Suite was the more spectacular. Ormandy, moreover, conducted it with tremendous verve. No wonder an insistent audience actually did win an encore—a Johann Strauss waltz, as light, as trifling, as easy to listen to as Spring breezes.

When we went outside again the rain had ceased.

—S. R. H.

Schnabel Memorial

TO HEAR artists such as performed at Town Hall in New York on April 20th playing trios, quartets and quintets of the masters is to realize that chamber music is not a lessening of virtuosity but rather a widening of its scope. The finesse displayed by these instrumentalists—phrases bandied about, passages developed in breathless interplay, split seconds of individual flight, concerted surge toward climaxes—these were the not inconsiderable offerings of the Albeneri Trio and the Budapest String Quartet, the latter augmented for the evening by pianist Clifford Curzon. Via such interpretative media, the widely divergent styles of Beethoven, Schnabel, Mozart and Dvorak were revealed in their essential qualities.

This concert was presented under the auspices of the Artur Schnabel Memorial Committee founded in December, 1951, by a group of friends and colleagues of that pianist and composer. The work of this committee is concentrated on the performance of Schnabel's music, and the publication of an authentic account of his life and work. A long-range aim is the establishment of an annual award for young artists who most nearly approximate his standards in performance and artistic purpose.

—H. E. S.



Joseph Levine, Musical Director, Ballet Theatre.

Cincinnati Harvest

THE first exciting experience on the evening of April 11th, when we attended the Ballet Theatre performance at the time-hallowed Music Hall in Cincinnati, was the sight of some eighty-odd orchestra men filling the space made by the removal of three rows of seats at the front of the main auditorium. Ninety or so men playing for a performance of ballet! (We learned that other cities, too, such as Los Angeles, Washington, D. C., and Denver, include Ballet Theatre in their regular symphonic season.) The conductor of this augmented orchestra—he is also "musical director" of the Ballet Theatre—is Joseph Levine. An excellent orchestra of twenty men accompanies the company on its tour, these augmented usually by six or so localities in each city visited.

The second thrill of that evening of April 11th was the virtuosity of the dancers—their *esprit de corps*, their interpretative flair.

The third was the fact brought home of the American background of this whole company. The second ballet of the evening, *Harvest According*, was created by the American dancer, Agnes DeMille. The music, based largely on old American hymn tunes and singing games, was by the American composer, Virgil Thompson. The leading dancers—Joan Vickers (the Girl), Gemze De Lappe (the Mother), Ruth Ann Koesun (the Child), Jack Beaber (the Boy), Jenny Workman (the Child, grown-up), Kelly Brown (the young man), were all of American birth and training. Musical Director Joseph Levine is also American born and bred, as are practically all the twenty members of the traveling orchestra. (Frank Gittelson, the concert master, showed himself to be outstanding in his solo passages.) Lucia Chase and Oliver Smith, co-directors of the company, are American. Even the title of the ballet, *Harvest According*, comes from the lines of our American poet, Walt Whitman:

*Life, life is the tillage
And death the harvest according.*

The other dances of the evening were presented with equal authenticity. *Graduation*



Miles City Elementary School Band,
Lyle Babcock, Director.

IN A State where the population numbers only 3.7 per square mile as compared with 41.3 for the rest of the nation, one cannot expect professional symphony orchestras to sprout up in every town, nor dance bands in every eating place along the endless roads winding across the prairies or fringing the mountains of the State. However, orchestras Montana does have, in all varieties from symphonic to swing. Ranchmen in the most isolated portions of the State think nothing of a hundred-mile ride to a dance of a Saturday night. Helena, Butte, Billings, Great Falls and other towns boast groups verging on symphonic calibre. Missoula, the seat of the State University, takes proper pride in its School of Music, replete with bands, orchestras and choruses.

All schools in Montana have, as a rule, active music departments. School bands and school orchestras are excellent units, capable of playing much of the regular symphonic and band literature. Periodically they come together in great massed festivals, county and State-wide, to be graded and compete for prizes.

The Montana State University's School of Music, founded more than twenty-five years ago, is fully accredited by the National Association of Schools of Music. This University (its Dean



Great Falls Elks German Band

is Luther A. Richman) has recently acquired a new School of Music building, at the dedication of which in the current month (May) two new works by native Montana composers, Lowndes Maury and Dr. Herbert R. Inch, are being presented. A cantata composed for the occasion by Mr. Maury will be the featured attraction. A Choral Setting from the Psalms by Dr. Inch will be played for the dedication service. Both

Mr. Maury and Dr. Inch are alumni of Montana State University's School of Music.

The new structure has been made to fit exactly the needs of a music school. Solid windows of glass blocks were used for the front of the building, to provide adequate natural light.

Lest all this talk about schools, their new buildings and their premieres, present a picture of music in Montana with some colors obscured, we hastily add that the loneliness of the great open spaces in this State, the grimness of the miners' existence, the long cold winters and the arid climate in parts of the territory, all tend toward making the inhabitants seek music largely as something to have fun with. "Ger-



Helena Symphonette, George E. Freiburghaus, Director.

man" bands, in which slap-stick and grotesqueries form a large part of the entertainment—such as the Elks Clown Band of Helena (at their first appearance in 1947 they wore "long undies and wigs"), the Great Falls Elks German Band, and the German Band of Livingston—are numerous. The Great Falls B. P. O. Elks Drum and Bugle Corps on occasion parade in ballet skirts and women's evening clothes for the laugh of it. Their costumes include Western, Clown, Indian, Cadet, Girl, Kid, Spanish and "Screwball." Such "entertainment bands" are in great demand wherever oil booms, mine workouts or just plain business is in progress.

Many of the smaller dance units have been many years in existence, many years even in one location. A four-piece combination—Louis C. Mertzig, trumpet and violin; Ernest Landreville, saxophone; Joe Sovereign, drum, and Jack Estes, organ—have been at "Carmels," in Anaconda for twelve years. The Sim Northrup Trio is in its third year at the Legion Club in downtown Glasgow. The Rhythm Aces are in their second year at the Rose Room of the Shannon

Hotel of Glasgow. The Three Keyboards—a "household phrase" in Montana—have been at the Montana Club for three years, and have been working together as a threesome since 1936. The Rhythm Rangers of Helena have been organized for five years. The eight-year-old Don Williams Orchestra appears at school proms and tours neighboring towns regularly.

The concert band tradition is strong in a State where out-of-door events—Winter Sports Carnival in Anaconda, Croatian Celebration at Butte, Music Festival at Havre, Norwegian Independence Day in Sheridan County, Interscholastic Meets in Missoula, Miners' Union Day in Butte, Rodeo in Hardin, Cherry Regatta in Pol-

son, North Mountain Fair in Great Falls, Midland Empire Fair and Rodeo in Billings, Western Montana Fair in Missoula, Montana Championship Regatta in Georgetown Lake, Eastern Montana Fair in Miles City, and the Mexican Fiesta in Billings—form so important a part of the year's schedule. One of the oldest bands in the country, the Butte Mine Band—it was organized in 1887 by the late Sam H. Treloar (who directed it for sixty years) and has continued with regular yearly concerts up to the present time—has been throughout the sixty six years of its existence an all-union band. Since it was one of the first industrial bands organized in the country—it has always been drawn from workers in the copper mines of Butte—it has been pointed out as an example for industrial bands. It presents a series of free public concerts each summer besides other engagements, these jointly by the city and, during the past few years, by the Music Performance Trust Fund of the Recording Industry. The band's present director is Albert Kreitinger, secretary of Local 241.

Billings Symphony Orchestra, Robert L. Staffanson, Conductor.



S in Montana

The Montana State Band, also centered in Butte, was organized in 1921 by Martin Cesare, its present director. Both this and the Butte Mine Band number from thirty to thirty-five members and both are made up of members of Local 241 of that city.

Almost entirely city-supported is the Billings Municipal Band which was placed on a permanent basis in 1923 through the efforts of Local 439. The budget set forth each year by the band has always been approved by the City Council. Throughout its thirty-year history its director has been Denis H. O'Brien who, incidentally, is also Local 439's Secretary.

Another city-financed and all-union band is

down Central, or the discomfort of stiff fingers and lips when a chill wind blew and no shelter was in sight." Dennis Rovero, "the Swede with the Latin name," is the band's present conductor. Steve Allen, a band member of many years' standing, is its president, and George McGovern, its Secretary-Treasurer.

The Miles City Elks Band is "the only steadily functioning adult instrumental group of any size in that area." It presents a series of summer concerts in addition to supporting many civic and lodge activities.

Where adult bands flourish, school bands also



lated events. Glowing reports of "gold coats and royal blue trousers" (Custer County High School Band), of marching formations which attract State-wide praise (Butte High School Band), of \$20,000 worth of band instruments and other musical equipment purchased from the War Chest Fund (Anaconda Public High School Band), of selection as clinic group at the Montana Music Educators Conference (Billings Senior High School Band), of travels with football teams (Bobcat Band of Montana State College) help one realize school bands are more than concert-givers. They are morale-builders and group stimulators.

Also those healthy and zestful young bandmen are stuff for future bands in the State. This role is set forth ably by Denis H. O'Brien, Secretary of Local 439, Billings: "The Billings



Great Falls Municipal Band, Dennis Rovero, Director

the Bozeman Municipal Band, supported by a tax levy. It makes a tour of surrounding communities under the aegis of the Bozeman Chamber of Commerce, and, besides regular concerts sponsored by the city, gives an annual concert paid for by the Music Performance Trust Fund of the Recording Industry.

The Great Falls Municipal Band, also sponsored civically, was known as the Black Eagle Band when it was organized in 1894 by the Anaconda Mining Company. After being sponsored by this organization for thirty years, it was properly taken over by the city since it had become "a musical mainstay for this area." It is called on to appear in connection with fairs, festivals, parades, celebrations and similar events. Recognizing its importance to the community, Local 365 in 1951 donated \$1,800 out of its treasury to buy badly needed uniforms for its members. "Its history," writes one enthusiastic citizen of Great Falls, "is replete with the laughter of carnivals, the sadness of loved members' departure, the glory of full uniform on a sunny day heading the parade

flourish, both as feeders to and emulators of the former groups. This is so much the case in Montana that one can confidently predict for this State a healthy band development for years to come. Among the school bands the State is proud to call its own are the Great Falls High School Concert and Marching Band, directed by Paul Shull; the Billings Senior High School Band, directed by Stanley C. Richards (vice-president of Local 439); the Hardin High School Band (also of Billings); the Montana State College Symphonic Band, Edmund P. Sedivy, director; the Band of the Anaconda Public High School, directed by H. E. Hamper; the Butte High School Band, conducted by Henry J. Schiesser; the Park County High School Band, of Livingston, directed by Joe Clark; the Custer County High School Band of Miles City, directed by Ralph J. Hartse; the Bobcat Band of Montana State College, directed by Edmund P. Sedivy; and the Flathead County High School Band of Kalispell. These bands which range in membership from sixty to 125 are indispensables at school functions and re-



Rhythm Aces, Glasgow: (l. to r.) Clarence Whitish, Paul Christensen, and Viola Hill.

Senior High School Band," he writes, "has in its entire history always enjoyed the wholehearted support of Local 439. During the thirty years' history of the Billing Municipal Band there has never once been a controversy, dispute or difference of policy opinion between the local, the Billings Municipal Band and the Billings Senior High School Band. This band is composed of ninety-five members. Stanley C. Richards, its director, has been elected by unanimous ballot as Vice-President of Local 439 at each annual election of officers now for several years past. Here is one item more: the Billings Senior High School Band is and

Bozeman Municipal Band





German Band, Livingston.



Montana State Band, Martin Cesare, Director.

always has been the 'feeder' for our Local 439. For, as musicians in the school band are developed in proficiency, they sooner or later join both the local and the Municipal Band."

This emphasis on bands in Montana does not mean that consecutive and fruitful development of symphony orchestras is lacking there. Symphony orchestras of major status, to be sure, are not in evidence—an understandable condition, since such units usually imply cities whose populations are numbered at least in six figures and Montana's largest city, Butte, has only around 40,000 inhabitants. However, symphonic development there certainly is, with particular emphasis on community participation.

The Billings Symphony Orchestra (sixty-five members) was organized in 1951 by its present conductor, Robert L. Staffanson, and gives five concerts a season, two of them with chorus. Amparo Iturbi, soloist at the concert last November, praised the "fine spirit and musicianship" of its members. The Easter season was observed this year with a performance of Brahms' *Requiem*, and the closing concert in April included a performance of Mozart's Horn Concerto No. 3 with the orchestra's first horn player, Lloyd Schmidt, as soloist. Each year the Chorus (now on a permanent basis) presents with the orchestra Handel's *Messiah* for a comparable work.

The Helena Symphonette (thirty-five members) was organized by conductor George E. Freiburghaus in the Fall of 1949. At first the group, made up of businessmen, housewives, teachers and a few high school students, used the Helena high school music library, but, following a concert it presented during the Northwest Music Educators' Conference in Missoula, it was given access to the University of Montana music library.



The original members of the Butte Mines Band (then called "Boston and Montana Band"). This was taken on the steps of the old Silver Bow county courthouse late in the summer of 1888. A year or so before the first World War the name of the band was changed to the Anaconda Copper Mining Company Band. In the early twenties it was again changed, this time to the Butte Mines Band.

This Symphonette meets for weekly rehearsals during eight months of the year, and gives three concerts: one in the Fall, one at Christmas (*The Messiah*) and one in the Spring. Works by the American composer, Leroy Anderson, were presented during the past season.

Butte boasts a "Civic Concert Orchestra," which came into being in February, 1952, when a group of eight or ten musicians gathered together for rehearsals under the leadership of Mr. Kreitinger. Stimulated by this meeting and subsequent rehearsals, the members elected officers and expanded their group. The first concert was given March 10th, 1953, with others following in April and May. Now with twenty members, it is hoped that "it will be a permanent addition to the musical culture of Butte and that it may some day boast of symphonic proportions." The orchestra is fortunate in having access to a library of music which was donated to Local 241 by the late J. W. Gillette, long-time A. F. of M. Studio Representative in Hollywood, and a life and charter member of Local 241, as well as its president.

The Great Falls Kiwanis Symphony Orchestra was organized under Articles of Incorporation in the Fall of 1950 and is sponsored by the Kiwanis Club of that city in conjunction with the Adult Education Committee of the Public Schools System. It holds an election each year for a five-man board from the members who in turn appoint a conductor. The sixty musicians rehearse once a week for nine months of the year and give one yearly concert. The present conductor is Luther Sander. Kalispell sends us word of a symphonic group, "The Flathead Symphonic Orchestra," with a membership of thirty-six.

The Universities and colleges in the State of Montana, as in other States, encourage symphonic activity. Eugene Andrie is the conductor of both the Symphony (fifty-one members) and the Symphonette of Montana State University (Missoula) which schedules two or more contemporary music concerts a year, as well as one devoted entirely to



Miles City Elks Band, Lyle Babcock, Director.

American composers. Edmund P. Sedivy is director of the fifty-member Montana State College Symphony Orchestra in Bozeman.

If the three B's of Montana—Butte, Bozeman and Billings, not to say Helena, Anaconda and points in between—are meeting places for the three B's of music, Bach, Beethoven and Brahms, there is other music to be heard, too—music springing directly from the people, music which still partakes of the racial origins of these people.

The Servian Orthodox Church in Butte has an outstanding choral group. In Butte, jigs and reels are staple fare for the Irish orchestras. Yugoslav settlements dance to the music of the Kolo. German Lieder clubs have periodic "sings" in which the airs of the fatherland get a good tryout. Cowboy songs are of course popular the State over. In Scottish communities Robert Burns' birthday is celebrated with bagpipe music, dances and impromptu renditions of the poet's songs. When Mexican Independence Day is celebrated by Billings' beet workers, the scenes of their Revolution are reenacted with appropriate musical effects. Harking back to early settler days are the reunions held in Oswego (named for the New York State town from which many of the settlers came), when oldsters wearing the garb of the 1880's mingle with their offspring three generations removed, and in the evening join in with the lively two-steps and polkas, played to the sawing of a country fiddler.

Those earliest settlers of all, the Indians, contribute a goodly part to the musical scene even yet. "The blue-jay day" an ancient ceremony still observed, takes place on the Camas Prairie in the Spring before the bitter-root blooms; all full-bloods participate. For the war dances in July from seventy-five to 100 teepees are pitched in a circle around the war dance tent. At the Fort Peck Indian Reservation the Assiniboine Indians still celebrate the sun dance (June 30th-July 4th) to the rhythm of drums and rattlers.

So music in Montana serves the purpose of relaxation and stimulation as well as of cultural development. Montana as a pioneer State still pioneers in the Arts as it pioneers in mine working, soil development and city building.—H. E. S.

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Eleanor Steber and David Van Vactor, conductor of the Knoxville Symphony Orchestra. Miss Steber appeared at the closing concert of the orchestra's eighteenth season on March 24th, under Mr. Van Vactor's direction, singing Beethoven and Puccini before an audience that packed the University of Tennessee Memorial Auditorium. Mr. Van Vactor has just concluded his sixth year as music director of the Knoxville Symphony, which, since his coming, has been able to increase its operating budget five times over.

FLORIDA ENTERPRISE

We report with a great deal of cheer the presence of a full-fledged seventy-five-member symphony orchestra in a town with a population of 52,367. The town is Orlando, Florida, and the orchestra is conducted by Yves Chardon, who had much to do with the founding of the orchestra. In the Spring of 1950 he came to the town to lead a test concert, the unqualified success of which decided music-loving citizenry to found an all-professional orchestra. The budget was set at \$30,000 for the first season, and the bills began to mount. A timely lump gift kept intake neck to neck with outtake, until a nucleus of determined symphony enthusiasts set out to broaden the list of contributors. Letter writing and telephone calls did it. Now the town can boast not only Chardon as conductor—he was at one time associate conductor of the Minneapolis Symphony under Dimitri Mitropoulos—but a fully professional ensemble which plays a three-month season. This season's budget is \$104,000.

CONDUCTORS

Eugene Ormandy has signed a new five-year contract with the Philadelphia Orchestra . . . Other conductors to renew their contracts are: Antal Dorati with the Minneapolis Symphony (through 1955-56); Ezra Rachlin, with the Austin Symphony (one year with an option

for two more); Wolfgang Stresemann, with the Toledo Symphony; and Edvard Fendler with the Mobile, Alabama . . . Now Harold Newton will lead two orchestras. In addition to the Kenosha (Wisconsin) Symphony which he already leads, he has been engaged to conduct the Twin City Symphonic Society of Benton Harbor and St. Joseph, Michigan . . . Jacques Singer, formerly conductor of the Vancouver Symphony, has left for Israel where he will conduct orchestras in Haifa and Jerusalem during the Spring season. He will feature orchestral transcriptions by the American composer, Alfred Akon . . . The San Antonio Symphony and its conductor Victor Alessandro received a standing ovation from one of the season's largest audiences—5,500—at the closing concert of the 1952-53 series at Municipal Auditorium last month . . . George Szell will continue as musical director and conductor for his eighth consecutive season with the Cleveland Orchestra.

FESTIVALS

The Brandeis University Festival (June 10-14) in Waltham, Massachusetts, will include the American premiere of Poulenc's *Les Mamelles de Tirésias*, conducted by Leonard Bernstein. Members of the Boston Symphony will make up the orchestra. "The Lemonade Opera Company" which has been revived, will stage it, and later will repeat the performance in the Greenwich Mews Playhouse in New York . . . The twenty-second annual Spring Festival of the Arts at State Teachers College in Potsdam, New York, from May 12th to 17th will include a performance of Mendelssohn's *Elijah* and a concert led by Robert Shaw . . . The twenty-first annual Bach Festival in Berea, Ohio, will be presented on May 22nd and 23rd at the Baldwin-Wallace College . . . The seventh festival of contemporary music will be held on May 8th, 9th and 10th at the University of Louisville (Kentucky) . . . The Spartanburg Music Festival, at Converse College, Spartanburg, South Carolina, held from April 29th to May 1st, consisted of two orchestral concerts and a performance of Verdi's *Falstaff* . . . The summer of 1953 will mark the nineteenth Berkshire Festival (open-air concerts were inaugurated in 1934) and the eighth since the Boston Symphony assumed charge . . . Plans for the seventh consecutive year of Ojai Festival performances include five outstanding musical programs. Of particular interest will be a "theatre piece" by Ronald Duncan, with music by Benjamin Britten. Lukas Foss and Thor Johnson will be festival conductors . . . The Eastman School's twenty-third annual Festival of American Music

Symphony an

took place in Rochester, New York, May 4th to May 10th. Among the American composers featured were Cowell, Hanson, Hovhanness, Mennini, Bergsma, Copland, McDonald, Menotti, Powell and Riegger. First performances included works by Lyndol Mitchell, Walter Hartley, William Pursell and Ron Nelson . . . The Tenth American Music Festival of the National Gallery of Art in Washington, D. C., is being presented on successive Sunday evenings from April 26th through June 7th . . . The eleventh session of the Berkshire Music Center, the summer school of music which the Boston Symphony maintains at Tanglewood in connection with the Berkshire Festival concerts, will have as director Charles Munch and, as assistant director, Aaron Copland . . . A total of thirty outdoor symphonic concerts, featuring world-famous soloists and conductors, is the schedule of the Lewisohn Stadium Symphony Orchestra series this summer in New York. The concerts will be presented five nights a week, with Fridays and Sundays held open for any necessary postponements due to weather conditions. Leonard Bernstein, Pierre Monteux, Thomas Schippers, Andre Kostelanetz, and Alexander Smallens have already been engaged as conductors.

PAST AND FUTURE

As plans for the 1953-54 season are being made, the Tulsa Philharmonic Society points with pride to the completion of two seasons without a deficit. The Board of Directors has set the pattern of the 1953-54 budget for one-third to be raised by season ticket sales and two-thirds by maintenance membership in the Philharmonic Society . . . In its March program notes, the Dallas Symphony Orchestra offered a taste of 1953-54 offerings. Besides soloists Dorothy Dow, Rudolf Firkusny, Leonard Posner, Edna Phillips, Cesare Siepi, Jascha Heifetz, Vladimir Horowitz, Leonard Rose, Zino Francescatti and Constance Keene, there will be guest conductors Ernest Ansermet and Sixten Eckerberg.

FEATURES

At the closing concerts of its season the New Jersey Symphony Orchestra, conducted by Samuel Antek, performed Beethoven's Ninth Symphony before audiences of three New Jersey towns (Orange, Montclair and Maplewood). The Oratorio Society of New Jersey joined the orchestra for these presentations . . . As a "just-before-the-end-of-the-season" concert, the Honolulu Symphony presented a "Serenade to Women" with conductor George Barati introducing bevy of young ladies who attended in costumes of the various races of the Island . . . "America's Composers" program presented April 13th by the Eastman School Symphony conducted by Howard Hanson included works by John Powell, Charles Ives, Arthur Shepherd and Randall Thompson . . . At a week of children's concerts (ten in all) the Cleveland Orchestra presented at various junior and senior high schools in the city a group of representative American works: Barber's *Adagio for Strings*; "Prairie Night" and "Celebration



Montreal Women's Symphony Orchestra (See page 24)

Dance" Griffes' from the Canyon Gershwin New York appeared 9 in the Cello Co

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Land Opera

Dance" from Copland's Ballet, *Billy the Kid*; Griffes' *The White Peacock*; and selections from the *Indian Suite* by MacDowell, the Grand Canyon Suite by Grofé and *Porgy and Bess* by Gershwin . . . Laszlo Varga, first cellist of the New York Philharmonic-Symphony Orchestra, appeared as soloist with the orchestra on April 9 in the Cassado arrangement of the Schubert Cello Concerto in A ("Arpeggione").

CITIZENS' PROJECT A unique experiment in opera production scored a resounding success in Huntington, West Virginia, recently when the school children of the whole city designed the sets, costumes and even the choreography for a complete opera, Gian-Carlo Menotti's *Amahl and the Night Visitors*. This was done not as a stunt, but to carry out the purpose of the composer, who specifies that "Amahl, a child, is the focal figure of the opera," and that, therefore, the action, the costuming and the scenery "should be interpreted simply and directly in terms of a child's imagination." The whole project was the brainchild of Howard Shanet, young conductor of the Huntington Symphony Orchestra. In its actual working out, the opera was a community production in every sense of the word. The printed program and the theatre marquee announced: "The people of the city of Huntington present—" Hundreds of individuals and dozens of organizations in this civic-minded city of 86,000 population joined forces for the production of its first opera. The Huntington Symphony Association provided the pit orchestra. (See photograph on page 9.)

LEAGUE TALENT POOL A service which offers exchange of information between community orchestras playing personnel and musicians wishing to locate in the home cities of the orchestras has been opened by the American Symphony Orchestra League, P. O. Box 164, Charleston, West Virginia. It serves particularly musicians interested in investigating possible opportunities in positions combining security employment and modestly paid symphony work.

PREMIERES Two works by Gardner Read have received premieres in one week. *Arioso Elegiaca* was performed in Boston on April 8th and *Temptation of St. Anthony* was played the next night in Chicago by the Chicago Symphony under Rafael Kubelik . . . The Detroit Symphony presented to the world Julius Chajé's Cello Concerto with Georges Miquelle as soloist. The composer conducted . . . The first performance of Harl McDonald's *Builders of America* took place during the Pennsylvania Collegiate Choral Festival in Philadelphia on April 20th . . . *Spring at Naylor View* by Schroth was given its world premiere at the April 21st concert of the Trenton Symphony, conducted by Guglielmo Sabatini . . . *Variations on an Original Theme* by the Cleveland composer, Arthur Shepherd, was presented in premiere on April 9th and 11th, by the Cleveland Orchestra, conducted by George

Szell . . . The late Serge Prokofiev's new Symphony No. 7 was given its first performance outside Russia by Eugene Ormandy and the Philadelphia Orchestra at their April 10th concert in the home city. On April 21st the work was repeated in New York City . . . R. H. Nelson's *Legend of the Fairy Cross* was presented by the Fort Lauderdale Symphony under Vasilius Priakos, at the closing concert of its season, March 31st . . . Local premiere of Concerto for Orchestra by Gofredo Petrassi was the offering of the Minneapolis Symphony in its April 3rd concert . . . "Night Music" by George Rochberg, winner of the eighth annual George Gershwin Memorial, was the last new work to be played this season by the New York Philharmonic-Symphony Orchestra.

CURTAIN CALLS Blitzstein's *Regina* is being given in its entirety —for the Broadway production three numbers were cut—during the New York City Center Opera's Spring season . . . Alfredo Salmaggi's sixth open-air opera season at Randall's Island Stadium will open July 11th with a performance of Verdi's *La Traviata*. Bizet's *Carmen* will follow July 18th . . . Boris Goldovsky's Opera Theatre (New England Opera Theatre, Inc.) will perform in more than forty cities in a dozen states during the coming season, going as far west as Missouri. The President will be Mrs. Richard H. Thompson, and the Vice-President, Richard A. Ehrlich . . . On March 23rd *La Bohème* was presented in concert form by the Tulsa Philharmonic. H. Arthur Brown conducted . . . The Metropolitan Opera season which ended in March totaled 149 performances of twenty-four operas in twenty-two weeks. Stravinsky's *Rake's Progress* was given its American premiere February 14th. Currently the opera company is on tour, visiting seventeen principal cities of the United States and Canada . . . The opera school of the Royal Conservatory of Music of Toronto on May 1st and 2nd gave the first Canadian performance of *Angelique*, a comic one-act opera by Jacques Ibert. On the same program was Kurt Weill's *Down in the Valley* . . . Sigmund Romberg's *Blossom Time* opened April 27th at the Paper Mill Playhouse in Millburn, New Jersey . . . George Antheil's comic opera, *Volpone*, is scheduled to receive its first New York performance July 7th. It is the opening work in the 1953 season of the Punch Opera at the Cherry Lane Theatre in that city. The work has been extensively revised since its premiere in California last January . . . The newly-organized "Niagara Opera Guild" with Louis Altieri conducting, presented Verdi's *Rigoletto* in Niagara, New York, on the 8th of May and in Buffalo on the 9th. Principals were Basil Jackson, Elvira Helal, Eddy Ruhl, Gloria Sage,



Enrico Leide, conductor of "Old-Timers" Symphony Orchestra, New York City, under the auspices of the Music Performance Trust Fund of the Recording Industry and Local 802.

and Luigi Sgarro. This new organization hopes to establish regular opera seasons in the near future and to create more music activities in the Niagara Frontier.

SYMPHONY PLACEMENT BUREAU

Symphony orchestras in need of players and instrumentalists looking for symphony positions find common ground at "Musical Talent Placements, Inc.," of New York City. A recent bulletin received from that office contains valuable information.

Several of the smaller orchestras in the United States and Canada report excellent combination positions in business and industry. Salaries from these orchestras are relatively small, but when combined with salaries from non-musical daytime jobs, incomes ranging from \$3,000 to \$5,000 per year are to be realized. There are also opportunities for private instrumental teaching in numerous smaller localities in all parts of the country. Musicians who have knowledge of office procedure, typing, stenography, electronics, electrical appliance repair and sales (of all types) or possess skills in the industrial or engineering fields can usually find ready placement.

Further information may be obtained by writing to Musical Talent Placements, Inc., 1101 Carnegie Hall, New York City 19. This service is maintained by the orchestras. There are no fees or commissions charged to the players.



Charleston (West Virginia) Symphony Orchestra, Antonio Modarelli, Conductor



Ray Sawyer



Jack Goodwin



Eileen Sutherland



Charlie Carroll



Kemp Read

EAST. Pete Galatro and his Orchestra are playing the New Jersey Shore area this summer . . . Johnny Dee Trio featured at Tropical Garden, South River, N. J. . . . Ken Remo into Rustic Cabin, N. J., April 17th . . . Jack Collins, formerly featured pianist with Bob Chester, Mal Hallett and Mile Riley Bands, after nine months at Gus Heintz Musical Bar, will leave June 1st for summer at Seashell Music Bar in Atlantic City, N. J.

Guy Cafiero and his Orchestra are currently playing at the Park Terrace Cafe in Brooklyn, N. Y. . . . The Jack Hitchcock Trio are going into their sixth month at Anthony's in Woodmere, Long Island, N. Y. The group consists of Bobby Corwin on piano, Dan Tucci on bass, and Jack on vibes . . . The Ray Hackshaw Quartet is now appearing at The Pittsford Inn, Rochester, N. Y. Ray Hackshaw, the modern piano stylist, is well supported by Al Johnson on trumpet, George Jordan on bass, and Don Tyler on drums . . . Charlie Carroll recently engaged at Hotel Dudley in Salamanca, N. Y., his third trip to this spot . . . The Ting Trio opened at Forno's Restaurant in Binghamton, N. Y., April 7th, for an extended engagement. Personnel includes Ting Skaggs on accordion, Mack McConnell on organ and Twid Austin on guitar . . . Hammond organist, Larry Levencrenz, being held over indefinitely at the Tappan Hill Restaurant, Tarrytown, N. Y.

Len Matroni and his Orchestra are doing one-night stands in Pennsylvania . . . Lee Castle into the Vogue Terrace, Pittsburgh, Pa., May 25th . . . Frank Natale Trio appearing at Johnny Laughlin's Shamrock Room, Pittsburgh, Pa., for an indefinite stay . . . DeMarco Sisters opened at the Twin Coaches April 20th, also in Pittsburgh.

WHERE THEY ARE PLAYING

Send advance information for this column to the **International Musician**, 39 Division St., Newark 2, New Jersey.

Kemp Read, who features songs, piano and solovox, opened April 4th for a three month engagement at the Atlantic Cocktail Lounge, New Bedford, Mass. . . . Hammond organist and pianist, Eileen Sutherland, also opened April 4th at the Hotel Fensgate, Boston, Mass. . . . Claude Thornhill band and vocalist, Sunny Curtis, set for New England Home Show at Mechanics Building, Boston, Mass., April 18th to 26th . . . Larry Green goes to Carlton Hotel, Washington, D. C., for indefinite period . . . Jack Edwards band scheduled for Shelton Roof the latter part of April . . . George Wein, jazz pianist, appeared at Boston University's jazz symposium at Hayden Hall, Boston, Mass., April 25th . . . Danny Goodman returned to Herbie's Cactus Room for sixth season.

Jack Goodwin in his second year at the Shaker Cocktail Lounge, Rehoboth Beach, Delaware.

NEW YORK CITY. Tony Lane and the Air-lane Trio appearing in the Hotel Dixie Plantation Bar and Lounge for the tenth consecutive season . . . Don Sylvio

playing his fifteenth year at Bill Bertolotti's Restaurant . . . Milton Saunders and his Orchestra, celebrating their fifth year at Tavern-on-the-Green at Central Park, took time out for a spring engagement starting April 17th at the Warwick Hotel, Philadelphia. They will return to New York for the summer season.

MIDWEST. Paul Kruegel's new polka band currently playing in the big ballrooms of the midwest and upper Michigan . . . Maurice Rocco dated for the Flame, Detroit, Mich., May 8th . . . Marilyn Moore appearing as vocalist with Ray Anthony's Orchestra.

Charlie Carroll at College Inn, Dayton, Ohio, April 13th to 27th . . . Tommy Reed and his Orchestra finished an engagement at Oh Henry Ballroom, Willow Springs, Ill., April 19th . . . Betty and Jim Duo opened April 20th at the Westward Ho in Sioux Falls, South Dakota . . . Starting June 26th for seven weeks Don Reid will occupy the podium at the Riviera, Lake Geneva, Wis. . . . Bob McFadden is featured at the San Souci, Miami Beach, Florida, May 7th, for fourteen days.

Paul Quinchette into the Glass Rail, St. Louis, Mo., May 15th, for ten days. Dizzy Gillespie follows May 29th for a like period . . . Count Basie has a string of one-nighters in the midwest for three weeks starting May 8th and ending with ten days at the Riviera, St. Louis, Mo. . . . On May 11th Bill Tobin began six weeks at the Phillips Hotel, Kansas City, Mo.

SOUTH. The O'Brien and Evans Duo opened April 6th in the Blue Room of Kentucky Hotel, Louisville, Ky. . . . Jack White Trio is currently appearing at the Merry-Land Club
(Continued on page thirty-three)

ALONG TIN PAN ALLEY

A LITTLE LOVE	Lion	MISTER TAP TOE	Montclair
ANYWHERE I WANDER	Frank	MY FLAMING HEART	Robbins
DOWNHEARTED	Paxton	MY JEALOUS EYES	Famous
ECSTASY TANGO	Jefferson	OHIO	Chappell
GOLDEN YEARS	Paramount	OPEN UP YOUR HEART	Longridge
GOMEN NASAI	Disney	PRETEND	Brandon
HOT TODDY	Coachella	RUBY	Miller
I BELIEVE	Cromwell	SAY IT WITH YOUR HEART	Feist
I CONFESS	Witmark	SAY SI SI	Marks
I'LL BE HANGIN' AROUND	Broadcast	SIDE BY SIDE	Shapiro-Bernstein
I'M SITTING ON TOP OF THE WORLD	Feist	SOMEBODY STOLE MY GAL	Robbins
I WANNA WANDER	Feist	SONG FROM MOULIN ROUGE	Broadcast
KAW-LIGA	Milene	SWEET THING	Hill and Range
KEEP IT A SECRET	Shapiro-Bernstein	TELL ME YOU'RE MINE	Carri
KISS	Miller	WILL-O'-THE-WISP	Triangle
LIFE WAS BEAUTIFUL	Pops	YOUR CHEATIN' HEART	Acuff-Rose

William Kincaid - Master of the Flute

FLUTE-player extraordinary, William Kincaid in his thirty-two years with the Philadelphia Orchestra and his twenty-five years as professor at the Curtis Institute of Music has not only given his instrument a role in the orchestra quite as individualistic as that of solo violin or cello, but has supplied the first-flute chairs of most of our major symphony orchestras with occupants of a superlative order. In fact, fifteen flute players who now occupy first-desk flute positions in major symphony orchestras have been pupils of his, and at least nine fill other chairs in these orchestras. Marilyn Martin in Spitalny's All-Girl Orchestra and Edith Sagul who founded the trio of that name are also products of his instruction. Since many of his pupils are teachers themselves, it takes little imagination to realize that most of the flute solo passages heard in symphony concert or over the radio, stem, if by remote control, from this master. And it becomes entirely apparent why, in 1950, he was presented with the C. Hartman Kuhn Award for teaching and why in 1950 the Curtis Institute conferred on him an honorary degree of Doctor of Music.

A Matter of Choice

Fitting it is that this tonal portrayer of innumerable gambols of Debussy's *Faun* and uncounted dances of Gluck's *Blessed Spirits*, should have spent his childhood in that fantasy-provoking land, Hawaii. There his father filled a Presbyterian pastorate coincidental with the boy's youthful years, and there the young Kincaid began to play at "an old flute around the house," persisting at it with such zest that his mother suggested this must be the instrument for him rather than the piano he was dutifully practicing. By the time his father had changed his pastorate to North Carolina—the boy was then in his teens—Kincaid had set his heart on the flute as his life's companion. Serious work with an eye to a career did not begin, however, until a few years later when he simultaneously became a student at Columbia University and at the Institute of Musical Art. Under the famous Georges Barrère in the latter school, he attained a mastery of the flute which enabled him to graduate from the Institute with the Artist's Diploma. Next he played for five years beside his illustrious teacher in the New York Symphony Orchestra under Walter Damrosch. This, in turn, led to his playing with the New York Chamber Music Society and to private engagements in recital and concert. In 1921 he joined the Philadelphia Orchestra as solo flutist. Seven years later he became a member of the faculty of the Curtis Institute of Music. He has appeared as soloist with the Philadelphia Orchestra at least 135 times.

Visit to the Past

At one of these solo engagements, when the Philadelphia Orchestra was playing at the University of Virginia, Mr. Kincaid enjoyed the rare luxury of turning back the clock. For he had the opportunity of visiting old haunts he had not seen since 1911. From Charlottesville he drove through twenty-five miles of rolling Albemarle County farm land to the banks of the James River. There, just as he had remem-

bered it, he re-discovered Hatton Grange, a manorial two-century-old house which had been the Kincaid home back when his famous flute was hardly more than a tin whistle.

During the 1953-54 season Mr. Kincaid will appear as soloist in two cities which were his homes at one time, namely Charlotte, North Carolina, and Honolulu.

Chamber Group

Members of symphony orchestras have a way of forming chamber groups, both for the chance it gives to widen their repertoire and for the opportunities it offers to play before varied audiences. Since his New York days Mr. Kincaid has always been interested in chamber music and is at present flutist of the Philadelphia Woodwind Quintet. Organized in 1950 to acquaint the musical public with the richly varied wind literature, this Quintet has appeared with great success in Philadelphia and other cities as well as on radio and TV. In addition to illuminating performances of such diverse works as those of Mozart, Beethoven, Hindemith and Milhaud, they demonstrate the capabilities of their instruments individually and in various combinations for schools and colleges. Last year their activities ranged from concerts at the Worcester Art Museum to the University of Alabama at Tuscaloosa. Despite their full schedule with the Philadelphia Orchestra, of which they all are members, they were able to play at Penn State, Cheltenham, Bryn Athyn in Pennsylvania and at the Library of Congress in Washington, D. C. On April 17th they received the distinguished C. Hartmann Award.

Their next season's schedule calls for concerts at Columbia University, Princeton, Shippensburg (Pennsylvania), as well as at Morristown, New Jersey. The Quintet has been quite active in television, in fact has been featured regularly on "Great Moments in Music."

Another of Mr. Kincaid's especial interests is his platinum flute. Here again he mixes aesthetic pleasure with a very practical outlook. Platinum brings in the neighborhood of \$85.00 an ounce in the current market, and an entire flute made of the metal can be said to be not exactly inexpensive. However, Mr. Kincaid promptly negatives the suggestion that it is an extravagance. "Common sense has prompted me to invest my hard-earned dollars in it," he explains. "Platinum, when alloyed with iridium, is one of the toughest and the most heat-resistant of metals. It makes an ideal combination for a wind instrument, in which accuracy of pitch depends on the resonance of the material used. For with the material dimensions may be proportioned in fractions running into infinitesimals."

This priceless instrument which, incidentally, has keys of silver, was on exhibition in the Hall of Metals at the New York World's Fair. Unique as it is, it is only one of a rare collection of flutes which Kincaid possesses. These have been gathered in widely separate parts of the world. Zimbalist brought him an ivory lacquered instrument from the Far East and Stokowski presented him with an ivory flute with delicate silver mountings which was picked up in Bali. Kincaid also owns a valuable

(Continued on page thirty-four)



Philadelphia Woodwind Quintet. Seated (l. to r.): William Kincaid, Mason Jones, John deLancie. Standing: Anthony Giggliotti and Sol Schoenbach.

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Thought I had set down enough conditioning exercises to last for a while, but requests for more prompt me to present the following—special conditioners designed to develop added strength and speed to the awkward hand which, in the right-handed person, is his left. (The lefty can transpose the indicated sticking and thus train *his* awkward hand.) Incidentally, these exercises will be found to develop the rudimental seven-stroke roll, on which they are based. Slow, even speed is indicated for preliminary practice, with well defined emphasis on the *crescendos*:

2/4 *>* *>* *>* *>*
RLRL RLLARLL RLRL RLLARLL

2/4 *>* *>* *>* *>*
RLRL - RLLARLL -

4/4 *>* *>* *>* *>*
RLRL - RLLARLL -

2/4 *>* *>* *>* *>*
RLLARLL R -

ICE MAN

Nice visit from George Fosshage, who took over the place left by the late Bob Wyman in the Ice Follies show.

Readers may recall an article appearing here some time ago entitled *The Show With Two Thousand Cues*, in which I told of a visit to the Follies, described an ice show from backstage and dwelt on the responsibility imposed upon the man at the skins.

I told, too, that while sitting beside Bob and marveling at the smooth workings of the show, I speculated over the tough time a new man would have in coming in at short notice and taking over a part in which, more than most shows, almost every drumbeat is a signal, or serves to time the movements of the performers.

Brother Fosshage did just that—came in cold, taking over the part of a drummer who had been doing the show continuously for some fifteen years and, believe you me, folks, in ice work this is a big order!

George Hackett is currently the leader of the orchestra. Assistant leader and arranger Foster Cope is at the piano, and Paul Gannon is still "your announcer." The balance of the orchestra is, and has been, recruited locally.

Johnny Williams, Columbia Broadcasting, Hollywood, gets gay with his old teacher in a recent letter in which he claims to have *invented* a new rudiment, shown on next page:

INTERNATIONAL MUSICIAN

Single Paraddidde for One-armed Drummers



For this, Johnny, the entire drumming fraternity thanks you. You'll never know how much your contribution has widened our horizon and enriched drumming literature!

Quite seriously, I knew a one-armed drummer who could execute this rudiment and, indeed, anything in the book. I believe he is still in circulation, doing a drum act and playing more drum with one arm than many of his more fortunate brethren can do with two.

If any reader can tell me where this *Everett Conway* may be located, it will be appreciated. I would like to write something more about him and his accomplishments.

The following cartoon has passed through so many hands before falling into mine that I really don't know who should get the credit (or, if you choose, the blame).

While it may cause a chuckle here and there, it really should send the old-timer whose memories go back to *vodeyveel that was* and, especially, to drumming in the pit *for the silent pictures yers and yers ago*, when the pit man really earned his money:



FROM DEAR OLD BOSTON

At a recent meeting of Local 9, drummer Tommy Hawkins was surprised by the presentation of a seventeen-jewel solid gold wrist watch by his brother officers and the membership. This was in honor of the rounding out of his fifty-third year as a member of the Boston local and as a token of the esteem in which he is held by his fellow members.

Tommy's ability in the field of percussion is outstanding and his experience ranges from Tom Show to grand opera. His fame reaches far beyond the confines of Beantown. For instance, I recall a letter from composer Mayhew (Mike) Lake, the New York writer and arranger for so many Broadway hit shows, in which, discussing celebrities, he wrote: "Where is that buck dancer who drummed for so many years at *The Old Howard* in Boston? I don't know how good he was on the twenty-six rudiments, but as a fly drummer he never muffed anything, and I loved his work. Many times since, when in some of my own shows I had famous drummers in the pit (who weren't so fly), I'd think of Tommy and wish I had him with me."

Well, Mike, this young gempmun, now past seventy, is still laying them in the aisles, and he is as good with his rudiments as he is with a show. He learned "the original twenty-six" at an early age from my blessed dad and, in reminiscing, he brings out an interesting sidelight of his early career, not known to many of his friends.

Tommy, the boy, didn't take too kindly to the rudiments (what kid does?) and often during a lesson, when the going got tough, he was apt to throw down his sticks, turn his head to one side and mutter something that sounded like "I can't do it."

Father stood it for a while, but in one moment of exasperation he

(Continued on page thirty-six)

MAY, 1953

Gretsch Spotlight



"THAT GREAT GRETSCHE SOUND" Draws Rave of Still Another Drum Star, TONY RONGO

We asked Tony Rongo this question at New York's famous Copacabana: "Tony, what made you decide on Gretsch drums?" (Tony is with Mike Durso at the Copa, has played with Skitch Henderson, T. Dorsey, Blue Barron, Bobby Byrne, Joe Marsala, King Guion.) His answer: "I just think they sound *great!*" Hear the Gretsch Broadkaster sound yourself, at your dealer. Write for FREE drum catalog which describes the outfits played by Tony Rongo and six out of the first ten top winners in the most recent national drummer popularity polls. Address: FRED. GRETSCHE, Dept. IM-553, 60 Broadway, Brooklyn 11, N. Y.

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By SOL BABITZ

NEW TECHNICAL IDEAS VERSUS OLD HABITS

Many new ideas to simplify modern fingering such as enlarged and contracted extensions sometimes seem to work "only on paper," but not in practical application. The reason for this is that habits formed by years of playing in the old way cannot be easily broken.

I have found in my own case that when an advanced extension fingering does not work smoothly, the cause can sometimes be too great an expenditure of energy. Simplified fingerings being simpler naturally require less energy than one is accustomed to exerting in such situations. Thus many extension problems can be solved by deciding to work half as hard.

Before modern fingerings can be used with safety a modern foundation must be established. This is done by practicing new scale fingerings and new exercises planned to teach the left hand to use extensions in a relaxed manner, i.e., with less than customary exertion.

One of the most insidious of old habits is that of using the first finger for positions shifts even when another finger would greatly simplify matters. Many violinists who have broken away from old habits such as using the 1, 3, 5 positions and so on, nevertheless cling to this habit. The first finger position-shifting habit persists because all of our scale studies have drilled it into us, and only by practicing new scale finger-

ings with non-orthodox shifts will we break the old habit, acquired since childhood.

The C major scale shown here teaches the hand to shift with the second rather than the first finger, when the second simplifies the playing:



The new upper fingering requires must less exertion than the old lower finger. Despite this fact the average violinist will find the lower fingering easier at first because he is used to it. However, a few minutes of practice, plus the decision to expend less energy (because less is needed) should convince anyone that the upper is more logical simply because it takes less energy to shift a half-step from E to F than a whole step from D to E. It also is easier to play with the high fingers in the upper positions than with the low fingers—the 2nd and 3rd are the high fingers while the 1st and 4th are the natural low fingers as the following drawing clearly shows:



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SOME PRACTICAL APPLICATIONS OF UPPER FINGER SHIFTS

In the following example we see how the application of the shifting principle shown in the above scale increases the speed and clarity of a scale passage:



In the playing of broken chords, as well as scales, there are many possibilities for simplification through breaking away from conventional shifts. In the following examples A and B show the conventional shifts:



while C and D show the various possibilities for simplification. The upper D fingering shows that even a first finger shift can be made useful in conjunction with extensions:



The lower fingering in the following example requires more *brain* work at first, but the physical simplifications are apparent:



The following scale in broken thirds is given as an exercise to practice for acquiring facility in upper finger shifts. The fingers should "walk" up the fingerboard:



If the reader does not at first see any reason for changing from 2-4 to 2-3 and back to 2-4, let him try some other fingering and he will see the practicality of this fingering based on the size of the intervals. (This, incidentally, is the first fingering method which takes the intervals into consideration, instead of merely shifting positions.)

The following examples from Beethoven and Haydn show random technical simplifications accomplished when 1st finger shifts are not used:



In these examples one can see how closely the 1st finger shift is tied up with the 1st, 3rd and 5th position letters. The reader should not assume that I am opposed to all use of the conventional fingerings. As stated above, the new fingerings should be used *only* when they simplify matters.

There is an insane feeling that there is something mysterious and austere about good music. That is all nonsense, of course. The best music is the best only because it is stronger, more human, more gay and amusing, more worth while, in fact, than the rest.—Sir Hamilton Harty.

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Local Highlights

LOCAL 318 FIFTIETH ANNIVERSARY

As the highlight of their fiftieth anniversary Local 318, Mechanicville, sponsored a Ray Heindorf Day May 9, 1953, as a community celebration in Mechanicville, New York. The entire city cooperated with the Local to make this an outstanding celebration.



Ray Heindorf Day: (l. to r.) Fred Amodeo, president, Local 318; Joe Tario, secretary; Chris Miller, business agent; Walter Ellsworth, vice-president.

The program for the day was a general all Mechanicville parade, a banquet and a grand ball in honor of Ray Heindorf, who, as a member of Local 318, left the city some twenty-five years ago and worked himself up the long road to success in the field of music. Mr. Heindorf is now director of music for Warner Brothers Pictures in Burbank, California.

Mr. Heindorf was also presented with a key to the city, a specially printed book containing the program of the day and the names of well-wishers from Mechanicville, and a gold lifetime membership card.

The entire membership of the local was on the committee, with Chris Miller, Business Agent, as General Chairman and Fred Amodeo, President; Walter Ellsworth, Vice-President; Joseph Tario, Secretary, as co-chairmen. Also assisting the musicians' committee was a citizens committee consisting of prominent people in Mechanicville who represented the city in the celebration.

FESTIVAL IN HAWAII

Christmas is a warm-weather festival in Hawaii. Therefore, it will be proper reading for the present season. Above is a photograph of the Kaula Children's Hospital 1952 Christmas celebration—"one of the most enjoyable ever experienced there," according to the administrator of the hospital, John Moriarty. Mr. Moriarty writes to Local 677, Honolulu, who provided the music by means of the Music Performance Trust Fund of the Recording Industry: "The fact that the Christmas celebration this year at the Children's Hospital was one of the most enjoyable that we have ever had was due to a great extent to the generosity of your fine entertainers.

"I can't begin to tell you how grateful we are for the musicians who visited us on Christmas morning. Their fine musical program helped



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ONE-COMPOSER CONCERT

A concert consisting wholly of the compositions of Dr. Leon Stein was presented April 4th at the Chicago Public Library with the cooperation of Local 10 of that city, through a grant from the Music Performance Trust Fund of the Recording Industry. Since Dr. Stein was awarded a first prize in composition at the DePaul University School of Music in 1931 for his Suite for String Quartette, he has won numerous contests, the most recent being the \$750.00 American Composer's Commission Award for 1950.

LOCAL 586, PHOENIX, STARTS NEW BUILDING

Ground-breaking ceremonies for a new \$40,000 headquarters for Local 586, Phoenix, Arizona, were completed February 26th. On that date the foundation was laid for the musicians' center which is being erected on the same site as the former office, 421 E. Monroe Street in that city. The new quarters will include two offices, conference room, stage, kitchen, and rehearsal rooms.

Located a few blocks from downtown Phoenix, the modern headquarters will have a corrugated glass front. Special acoustic materials will be used on ceilings and walls of rehearsal rooms. Completion of the project is scheduled for about mid-June of this year.



Officers of Local 586, Phoenix, attend ground-breaking February 26th for the local's new \$40,000 Headquarters. Left to right, Orley Iles, President; Ralph Constable, Secretary; F. H. Rodrick, Treasurer; J. Harold MacDowell, Architect, and Charles (Bud) Fisher, Vice-President.

The Phoenix local, organized in 1912 with twenty-five members, has today 550 members and its jurisdiction includes eight of Arizona's fourteen counties. The building will be dedicated to the memory of Charles J. Besse, founder and organizer of the local. He served twenty-five years as an officer in one capacity or another. The last four years of his life he served as Secretary.

BAKERSFIELD CELEBRATION

On February 24th Local 263, Bakersfield, California, presented a check for \$811.00 to Frank Healy, general manager of United Fund, Inc., as its contribution to the Greater Bakersfield United Fund. The sum represented the proceeds of the charity dance held in Rainbow Gardens on that date. Dancers and spectators jammed into the pavilion as early as seven o'clock for the program which included nineteen local dance bands.

Said Darrel Schuetz, President of the Local, "This will most certainly be an annual affair. For the response of the public was so overwhelming that the dancers cannot be denied this treat. We were glad to have our own United Fund as the beneficiary, and we know that the money is going to a great cause and will be properly distributed among the various agencies it represents."

(Continued on page twenty-seven)

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"WOMEN Are Here to Stay" is the title of a recent best seller. They are certainly here to stay in symphony orchestras—a fact which can be ascertained by a comparative listing of the women members of fifteen of our major symphony orchestras (the Baltimore, Boston, Chicago, Cincinnati, Cleveland, Detroit, Indianapolis, Los Angeles, Minneapolis, New York, Philadelphia, Pittsburgh, Rochester, St. Louis and San Francisco) in 1948 and in 1953. In 1948, a year in which wartime shortage of men was still a determining factor, the total of women members in these orchestras was 109. In 1953, with wartime man shortage no longer a problem, the total still holds to the hundred mark. The nine fewer (the sum for these fifteen is now 100) is far less a decline than would be indicated by the shift from wartime to peacetime conditions.

To compare the present-day percentage of women membership in major symphonies with those in secondary symphonies is to discover another fact, namely that the latter orchestras have relatively more women members. Of the eighteen major symphony orchestras from which we have recently culled data, the Baltimore (thirteen women members), the Pittsburgh

Symphony (none) the total comes to 123. Of eight secondary symphony orchestras studied (in these groups budgets are considerably limited) the Tulsa (thirty-one women members), the Oklahoma (twenty-nine), the New Jersey (twenty-five), the Duluth (twenty-four), the Fort Wayne (twenty-one), the Denver (eighteen), the Toledo (fifteen) and the Erie (thirteen) show a total of 174. In short, the secondary orchestras average twenty-two members each—more than three times as many as the major symphony orchestras' average of minus seven.

The type of instruments played in these two categories offers further contrasts. There are



E. Kuhnle
Detroit



M. Evans
Chicago

relatively more women wind players in the secondary groups. The major symphonies have 106 women string players to twelve wind players (about one to nine), while the secondary orchestras have 143 string players to thirty-three wind players (or approximately one to four).

Convention (more rigidly adhered to in major symphonies than in secondary) probably accounts for much of the discrepancy between instrument choice in the two sorts of orchestras. To find the reason for general neglect of the winds, however, one must look deeper—for instance, to women's tendency to choose the lighter, softer-toned, more gracefully manipulated instruments not only for their own comfort but also with a thought to audience reaction. Women concert artists are almost exclusively of the pianistic, vocal or string variety. It is the Maud Powells, the Clara Schumanns, the Teresa Carreños, the Landowskas, the Gar-

Ladies of the S



E. Staszewski
Detroit



A. Meyer
Rochester

bousovas, the Morinis, who have triumphed in the concert field. We have yet to be apprised of a woman clarinetist or a woman trumpeter who approaches the fame of a Benny Goodman or a Louis Armstrong—and this even in the jazz field where convention plays very little part.

Whatever the reason for the dearth of wind instrumentalists among women players it is not physical inadequacy—lack of lung power or lip flexibility—on which the blame can be laid. In the best-known all-women orchestras—the Montreal Women's Symphony, the Cleveland Women's Orchestra, the Los Angeles Women's Orchestra—the bass and woodwind sections—made up altogether of women—are entirely adequate. Phil Spitalny's All-Girl Orchestra has a solo trumpeter who is every bit as facile in triple tonguings, staccatos and sinuous melodies as the best of the male contingency. After a concert of the Women's Symphony of Detroit, *The Detroit News* had this to say: "Tympani, woodwinds, brasses, all were well and ably played by women. Gone are the days when anything other than the Italian harp, the violin and cello was regarded as strictly a male prerogative."

Undoubtedly there is still a tendency, however, to associate women with the softer, less explosive instruments. The female group which



E. Stark
Montreal



A. Jempelis
Rochester

(twelve), the San Francisco and *Les Concerts Symphoniques* (eleven), the Indianapolis, Los Angeles and St. Louis (each ten), the National Symphony (eight), the Toronto (seven), the Chicago, Cleveland, Philadelphia and Rochester (each five), the Detroit (four), the Minneapolis (three), the Boston and Cincinnati (each two) and the New York Philharmonic-

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has been delegated to represent Canada at the Coronation Festival—they will play at the Royal Albert Hall, London, on May 10th in the All-Nations Cavalcade of Song and Dance—is an all-string group, "The Rainbow Strings." Among women wind instrument players the flute (smallest of the winds) is most often chosen by women. The Houston, Indianapolis, Chicago and Boston symphony orchestras all have women first, or assistant first, flutists. On the other hand, the bass viol, most unwieldy of the strings, is seldom essayed by women. Of the 123 women members listed in eighteen major symphony orchestras only five play the double bass, Isabel Baughman of the Baltimore Symphony, Natalie Clair of *Les Concerts Symphoniques*, Laurene Sarin of the Pittsburgh Symphony, and Gale Bray and Jean Reicherts of the Indianapolis Symphony.

If the bassoon and tuba sections are cornered largely by men players, the harp sections of our orchestras are practically the ancestral domain of women players. Established as this custom now is, it has not always been so. When in 1930 Edna Phillips was appointed by Leopold Stokowski as harpist of the Philadelphia Orchestra, she was the only woman to hold a first harpist position with a major symphony orchestra.

Wherever men dominate a field (as in major symphony orchestras), it may be concluded that

the wage scale comes under the designation "living"—the sort of work, in short, on which one can raise a family and send the kids through college. That women are also to be found in these major orchestras indicates subtler influences at work—the placing of aptitude for any given job ahead of the family status of the applicant; the recognition that any work, but especially work in the artistic field, may benefit through contributions of both sexes; the adjustment to a world in which in all fields men and women are becoming more closely associated as co-workers. Dorothy Byrd Gennusa, violinist in the Baltimore Symphony, puts it this way: "The symphonic doors are being opened wider



G. Vito Chicago L. Brott Montreal

to us each year, due to the founding of many new symphony orchestras throughout the United States during the past fifteen years; the extremely good record of those of us who have held positions for many years in these major symphonies; and the slow but sure emancipation of women musicians from the knitting, weaving and mandolin-strumming pre- and post-Civil War days."

An even clearer indication of women's acceptance is the fact that they often hold first-chair positions in major symphony orchestras. Gloria Strassner, who holds the position of first violoncellist with the Baltimore Symphony; Charlotte Reeves who is "first chair man" of the second violin section of the Indianapolis Symphony; Doriot Anthony who is first flutist with the Boston Symphony (stronghold of convention!) are proof of some new element entering into job opportunities. When Ethel Stark conducted

her Montreal Women's Orchestra in Carnegie Hall, on October 24th, the first Canadian symphony to be heard in those august precincts, Olin Downes wrote in the *New York Times*, "Quietly, courageously, asking to be heard only on its merits, the Montreal Women's Symphony Orchestra, conducted by Ethel Stark, made its New York debut last night in Carnegie Hall. This orchestra is of full symphonic dimensions. . . . At its best it plays vigorously, rhythmically and with a large measure of communicative fire."

The Montreal Symphony Orchestra came into existence on July 29, 1940, when some 5,000 people crowded into Montreal's Chalet on top of Mount Royal to witness the first performance under the baton of Miss Stark. Since then the fame of the orchestra, now composed of eighty union members, goes far beyond Montreal or Canada. The main income for the orchestra comes from the box office, plus voluntary support on the part of the public. The plans for next season are a series of six concerts with outstanding soloists.

However they got there, women's presence in symphony orchestras is not the come-on for wise cracks and cutting insinuations that it once



J. Roger National O. Luetcke Boston

was. Women are taken quite as a matter of course, with the tendency to make them merge as much as possible in the group. This is the basis for the "uniform" which many orchestras advocate. (Men, after all, have been "uniformed" for centuries—a sort of mark of their resolve to be a part of the group—business, professional

(Continued on page thirty-five)

of the Minneapolis Symphony.

of the San Francisco Symphony,

of the Baltimore Symphony.



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GUIDE TO

Accordion Playing

By ALFRED MAYER

BASS BUTTONS AND THEIR RESULTANT TONES

Thus far we've concerned ourselves with bass buttons only. (See article on page 20 of the February, 1953, issue.) In the present column we shall consider the chord button and what it produces. To reiterate what we said in our previous column, the left hand usually has five sets of reeds with the following ranges for each:



When the "full" switch is used, chord buttons use the three upper sets of reeds (3, 4 and 5). A "C" Major chord button will then produce the following sounds:



How to represent this in written or published music is a ticklish subject. There are many schools of thought on this subject and each faction is ready to do battle with anyone disagreeing with their conclusions. My purpose here is not to champion any of the sects in the accordion field. All I shall attempt to do is jot down the various approaches so that students and arrangers will know what they should write.

In this country there are two systems in common usage today. The *single-note* method of representing a chord is the approved manner of the American Accordionists Association. Their advocacy of *one* note to represent a chord is based on the fact that *one* button is pressed to produce the sounds. They also feel that from the educational standpoint it is far easier to teach a novice to read one tone than to read three.



The second system is that endorsed by the Accordion Teachers Guild, International. They feel that by using the three bottom tones in their music and considering them as the fundamental tones that they are getting as near as they can to a legitimate representation of what is actually sounding. They originally started this system with symbols atop each chord to help the student who didn't know harmony. The charge was then made that the student didn't read the chord but merely the symbol. Today they favor writing the chord without the symbol. They also advocate writing the chord in its actual inversion. (However, this is not done in Europe because they have many models in usage, all with different ranges.)

Thinking about both systems, one can readily see that they both have merit and both have drawbacks. The music publisher is most concerned in the controversy, since he is caught right in between both factions and really doesn't know which way to turn. No matter which method he adopts, he is bound to receive derogatory mail from some faction. As a consequence, some firms have as many as five and six editions of each selection for the accordion. A similar situation exists in no other field of music. If and when there have been differences, the music publishers have joined together to iron out the difficulties for the sake of the industry.

This past summer the Music Publishers Association had a joint meeting with the officers of the two accordion organizations. The first proposal was "Why don't we all get together as a united organization?" We all agreed that that was a fine idea. The proposal has been submitted to the memberships and we are still awaiting the results of the

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tabulations. I presume that by this coming summer we ought to know which way the wind is blowing.

As yet no one has come up with any concrete solutions for resolving this tremendous difference of opinion. However, talking to many of the better informed publishers, I've more or less heard this proposal: Why not use single note for the elementary stages and full-chord for the more advanced student? There is also some thought as to the advisability of publishing music with two left hands and letting them prove themselves in this fashion. For the good of the industry some compromise certainly should be effected. It is unlikely that either force can have its own exclusive way in this matter.

Getting back to the construction of the instrument, there are four rows of chord buttons on the accordion. In their order they are the Major, Minor, Dominant Seventh (with the fifth omitted), and the Diminished Triad.

Below I've indicated the actual pitches of each "C" chord when "full" and when the switch is "shut":

The diagram shows a grid of chord buttons for C Major, C Minor, C Dominant Seventh, and C Diminished Triad. For each chord, there are two columns: 'FULL' and 'SHUT'. Above the grid are symbols for each chord type: a circle with 'M' for Major, a circle with 'm' for Minor, a circle with '7' for Dominant Seventh, and a circle with 'd' for Diminished Triad. Below the grid are three staves of musical notation labeled 'ACTUAL PITCHES', showing the notes for each button in both full and shut positions.

In my next column I will discuss the proper selection of tones that constitute each chord and how the student can write out the chord properly. These chord buttons in reality are both a *boon* and a *curse* of the instrument. Because a student can play so many tones immediately with one finger on one button, the accordion has become the most popular instrument in America today. By the same token, this marvelous mechanical advantage has all but laid waste or paralyzed the field because no one can agree on how to represent this manifestation on paper. What we need is a meeting of minds in the field and an honest effort to see that we get together and progress *united* rather than checkmate each other at every move.

Local Highlights

(Continued from page twenty-three)

Walter Kane, publisher of *The Californian*, was presented a gold honorary membership card in Local 263 in recognition of the loyal support given the organization through the columns of his newspaper. Mr. Healy expressed the thanks of his organization for the effort of the local musicians.

The program for the evening was under the direction of Robert Hall, Sergeant-at-Arms of Local 263.



Above is the apartment building recently purchased by Local 208, Chicago, for housing musicians and their families. It consists of thirty-two apartments of five rooms, three-and-a-half rooms and two-and-a-half rooms, and is located at 5320-26½ Drexel Avenue. Each unit is furnished with stove, refrigerator and private bath. The purchase price of this apartment house was \$125,000.00.

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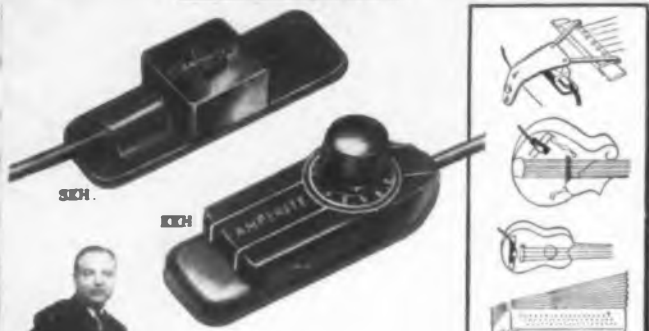
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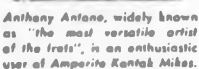
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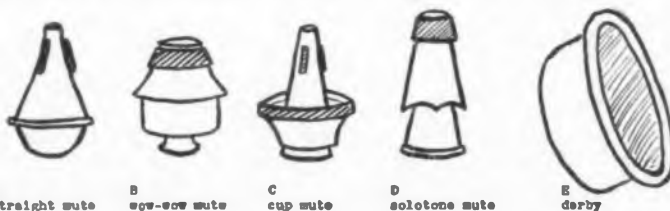
ABOUT MUTES

Although there has been an abundant amount of material written about trumpet playing and cornet playing, there seems to be a dearth of free circulating information about a very important facet of the modern player's job—and that is "muting." An organization of information on this subject should be of interest to all young trumpeters, and perhaps even more so to interested persons whose primary instrumental knowledge is in some other field. The listener will probably be most interested in the "sounds" of the various mutes. The player will be concerned quite beyond this, for it is very vital to him how a mute "feels"—its ease of blowing, its equality of response from bottom to top register and its intonation problems or peculiarities.

Prospective purchasers of mutes would do well to attempt to make their choice from as large a selection as possible, for there is much variation among the varieties, and some searching around is necessary to avoid later dissatisfactions. Prime attention should be given to the tone quality, the intonation, and the ease of response. The durability, appearance, and cost factors are just a little less important. Tone quality is largely a "matter of taste," especially if the mute is used mainly for solo purposes. If the mute is to be used in the ensemble of a section its sound should match as near as possible the mutes used by other members of the organization. To test the intonation of a mute play a scale or song that takes in the full register of the trumpet, and play both *ff* and *pp*. Play along with another instrument or the piano, if possible, so as to have "a check." Also, hold the instrument with just the right hand and play slow reiterated quarter notes alternately "open" and muted by gently putting the mute in and out of the bell with the left hand. The mute that gives the least alteration of pitch from the open sound is the one you want. In general, the easiest playing mute is the one with the largest resonating "bowl" or "cup."

In symphonic music, and in the music of the concert band and other "legit" groups it is understood that "mute" or "con sordino" signifies the "straight mute." This is the *basic* mute that has been used by trumpeters for approximately one hundred years. Its shrill, metallic sound should be familiar to anyone who listens attentively, be it to records or concerts or most any musical organization. The mute is either "cone shaped" or "pear shaped." The latter is larger and gives out a bigger, fuller, more powerful and open sound. Along the neck of the mute and about one half inch down from the "mouth" are mounted three slender strips of cork. These grip the bell of the horn when the mute is inserted therein and thus hold the mute firmly in place. The corks also regulate the distance between the wall of the mute and the wall of the bell. As the air's only escape from the muted instrument is along this channel corks that are too low will cause harder blowing and a more choked sound.

Observation shows that most professional trumpeters use one of two kinds of large metal pear-shaped straight mute ("A" in sketch)



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and easier response in low register playing. Either large mute, with high corks, solves the volume problem for loud passages.

For the extreme *pianissimos* demanded in symphony work, for instance, some players shift to the smaller size cardboard or fibre mute with low corks. However, the response is apt to be stuffy, and the intonation "too sharp." This leads to trying other devices to help produce a more satisfactory quiet muted tone. The muted instrument can be played into a hat—or a handkerchief can be wrapped around the regular mute up close to the bell. These will act as a moderate tone damper. An even softer straight muted tone can be produced with more freedom and truer intonation by making a gasket from three-quarter-inch foam rubber cut in the shape of a doughnut and held just touching the bell by the mute inserted through the center.

THE CUP MUTE

This mute (see "C") is easily identified by the obvious shaped resonator that is fitted to the end of a small straight mute. It is a mute of considerable versatility, and with different adjustments gives several degrees of soft, smooth sounds. These different gradations are produced mainly by fixing the cup closer into or further from the bell of the instrument, but also by trimming the corks high or low, or by lining the cup with a rubber gasket or a handkerchief. Different makes of cup mutes all have a slightly different tone color. Combinations of dissimilar cup mutes definitely produce a sound that is inferior to the blend of a matched set. Any organized dance band, or school or civic or professional orchestra will find that the reward in beautiful sound more than compensates for the slight pain of the budget drain involved in providing matched mutes for the players to use. One "tight cup" mute for soft solo or close microphone work, and one "open cup" for ensemble playing should be in every trumpeter's (mute) bag of tricks.

In the complete brass section, the cupmuted trombones playing in a lower register are at some disadvantage in matching volume and tone with the higher, more brilliant trumpets. This problem can be solved by the trombones using the brighter "solotone mute" in the *tutti*, reserving the cup mute for just solo passages.

THE WOW-WOW MUTE

This mute (see "B") is the one capable of the greatest variety of sounds, for it allows for the greatest number of different adjustments. Used (1) just as it comes, it gives a characteristic clear, bright metallic, somewhat distant tone. This sound is further modified by (2) removing the little bell, (3) pulling out to extended position the inner rod, and with bell on, or (4) rod out, bell off, or (5) removing both bell and rod. The variations produced by adjustments two to five are subtle, yet they are intriguingly different. A sixth use for this mute is for that familiar "wow-wow" effect heard everywhere from *Rhapsody in Blue* to *Sugar Blues*. In theatre and movie music it depicts a baby's cry, or a sleepy-head's wail, or the teetering of a non-teetotaler. The player produces the wow-wow effect by slowly opening and closing the little bell with the fingers of the left hand.

THE SOLOTONE MUTE

This mute (see "D") is similar in principle and construction to the previous mentioned wow-wow mute (in normal position). However, it is made of fibre or wood, has a sweeter, non-metallic sound. It has no adjustment for changing its tone color. The clear, soft, rather thin sound penetrates comfortably and pleasantly, for the tone has plenty of the higher overtones.

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out of the end of the mute. This constriction of the air stream caused by forcing a normally large column of air out of a small tube and opening creates much back pressure and resistance, and makes these mutes 1.) hard blowing in *ff* (but easy in *pp*) and 2.) quite sharp in intonation at any volume.

The open belled trumpet tone played into a hat (see "E") becomes muffled and subdued and softened—and in the right place to good advantage. If an unlined metal derby is used, a hard tone, quite live, will result. If the derby is lined with cloth a more veiled tone vaguely approximating the French horn can be produced. Lesser degrees of this muffling can be produced by hanging a small felt (usually made from the crown of a discarded ladies' or men's hat) over the bell—or by the player holding his left hand partly in front of the bell—or even by blowing into or under the music stand. Muffled sounds from this type of muting are deficient in the high harmonics that give a tone life, brilliance and carrying power. There is danger then that even though a passage is played so that it sounds in tune to the performer, it may sound flat to the listener at a distance. For the same reason such muting is best avoided if possible while playing for records or radio. Satisfactory intonation under these conditions is only produced by extra attention from the player alertly aware of the problems involved.

Whereas there are many, many mutes on the market, inquiry and experimentation will prove that *in sound* they pretty much separate out into the five classifications listed above. Those mutes that do not will be found to have a limited use that thus makes their mention a good omission from an article that hardly aims at being an encyclopedia. A working trumpeter with five or six mutes will be most welcome on any job, and will be considered quite properly equipped. In fact, in some cases the leader might be so astounded at such conscientious preparation that he will grant you that rarest of all compliments—his smile, when he passes you your check.

Muted trumpet is not *always* softer than open horn—although, of course, it generally comes out that way in the average situation. But remember that trained players with a practiced, flexible lip can play the open horn in a soft, velvety *pianissimo* that is most flute-like and is much quieter than a rough player's average muted playing. *Mutes should be used mainly for tone color, not dynamics.* The straight mute, wow-wow, and solotone are "bright." On the other hand, cup mutes and hats give a "darker" tone.

A good straight mute hardly affects the pitch of the instrument. Cup mutes and hats tend to go flat; wow-wow and solotone go sharp. If you hear a trumpeter in a good commercial band switch constantly from one mute to the other and still maintain good intonation, that player merits your very highest respect, for he is mastering one of the toughest challenges in the business.

Check your "wow-wow mute" to see it is made so that 1.) the little bell is removable, and 2.) the inner rod is extendable and removable; so that any of the earlier mentioned adjustments can be made. In some models of this mute it takes quite a bit of fixing and manipulation to get everything in proper working order, but the results are worth the effort, especially when it makes unnecessary the carting around of more than one of these mutes to produce the many sounds possible to them.

Dents in mutes are not thought to affect their response. More concern should be centered on the height of the small corks on straight mute or cup mute, or on the completeness of the ring of cork on the other mutes. Replacing worn down or broken corks and recementing loose ones is a job almost anyone can do. Gluing up or otherwise tightening up loose, leaky seams will restore many old mutes to "like new" performance. If properly cared for, the life of a good mute is indefinitely long.

WHAT MUTE WHERE

Symphony orchestra trumpeters use mostly the straight mute, and this only where the composer has specifically called for its use. The various "tone color mutes" make the grade occasionally, though, on "Pop Concerts" when works by contemporary Broadway composers get included in the programming, or when singers bring "radio arrangements" for their accompaniments to semi-classical and popular songs. It is probably for the "general good" that there be some separation of styles, some sanctity for the unadulterated trumpet tone, some differentiation between the "old and the new sounds."

Nevertheless, the ear that enjoys listening gets an ever-increasing pleasure from hearing the ingenious sounds the modern trumpeter gets from the many kinds of mutes he buys—or dreams up. One of the greatest outlets for a trumpeter's imagination and musicianship is his selection of what mute best fits a certain passage, a certain mood, a certain combination of instruments.

Closing Chord

THOMAS ACHENBACH

Thomas Achenbach, a member and former President of Local 379 in Easton, Pennsylvania—was also its Business Agent for several years—died on November 25, 1952, at the age of fifty-seven.

A teacher of violin and piano for thirty-five years, Mr. Achenbach aided many of the musical organizations within his community.

In 1923, he established the Achenbach Music School, the Achenbach String Quartet, and (in 1926), organized and directed the Easton, Pennsylvania, Junior Symphony Orchestra—a group which consisted of eighty young musicians.

Mr. Achenbach also led the Tall Cedars and Knights Templar bands of Easton, and at one time was a member of the Ingersoll-Rand Company Band.

ARTHUR M. SEE

Arthur M. See, who with George Eastman founded the Civic Music Association in 1929, and since then had been its untiring executive director, died unexpectedly on March 4 at the age of sixty-three. In addition to heading the CMA, Mr. See had been manager of the Rochester Philharmonic and Civic orchestras. He was also financial secretary at the Eastman School of Music.

Arthur See began his musical career in Rochester as a piano teacher at the old Institute of Music and in 1918 started his career as a concert manager. He was a member of Local 66.

Mr. See is survived by his wife and several nieces and nephews.

WILLIAM KEELER

William Keeler, treasurer of Local 558 in Omaha, Nebraska, and a member of the DesDunes band for a number of years, died in February of this year. Mr. Keeler was eighty-four years old.

FRANCESCO GRASSO

Francesco Grasso, former President of Local 721, suffered a heart attack while conducting the Tampa (Florida) Symphonette in Schubert's Unfinished Symphony on January 11th and died before medical aid could be summoned.

Long a motivating force for music in that city, he was instrumental in obtaining every year the sum of three thousand dollars from the city administration to continue the park concerts during the winter season. He achieved this result by convincing the Mayor and city authorities that if the American Federation of Musicians was contributing to the betterment of the community by playing Sunday concerts at the Park, the city of Tampa could also con-

tribute to continue the concerts for the entire season.

He will be severely missed by his fellow musicians both in Tampa and wherever he has made his personality felt.

CHARLES ELMER FINCH

Charles Elmer Finch whose career as a pianist and orchestra leader spanned almost three decades of Cincinnati theater and night club music was killed in an auto accident on his way home from work on February 6, 1953. He was fifty-five years of age.

Mr. Finch had been the pianist and leader of the orchestra at the Gayety Theatre (Cincinnati) for the past ten years. He was a graduate of Miami University and a member of Local 1, Cincinnati.

Besides his wife, Mr. Finch leaves his mother, Mary D. Finch, Oxford, Ohio, and a sister, Marion Finch, Cleveland, Ohio.

JAMES M. PRENDERGAST

James M. Prendergast, formerly for a number of years business agent for Local 16, Newark, New Jersey, died on March 8 at his home in Newark.

For many years, Mr. Prendergast was a bass violinist in the Proctor's Theater orchestra. He retired from that position in 1934. He was a life member of the Newark Local, and in 1922, attended the Federation Convention as a delegate.

Mr. Prendergast is survived by his wife, two brothers, and a sister.

ALLAN McK. REID

Allan McK. Reid, organist at St. Matthews Church, Halifax, Nova Scotia, Canada, for more than thirty years, and a well-known figure in the musical life of that city for many years, died March 14th in the Halifax Infirmary. Fifty-nine years of age on February 1st, Mr. Reid had been ill since mid-February.

Born in Halifax, Mr. Reid was the son of the late Daniel M. Reid, himself a brilliant, blind musician and co-founder, with Sir Frederick Fraser, of the Halifax School for the Blind.

Allan Reid began his musical career at the age of twelve when he became organist of the Church of the Redeemer—the youngest church organist in Canada. He spent four years at the Royal College of Music in England and, after receiving his musical degrees, returned to this country, becoming organist at St. Matthews in 1921. He celebrated his twenty-fifth anniversary at St. Matthews in 1946 and remained in that post until his recent illness. He was a member of Local 571, Halifax.

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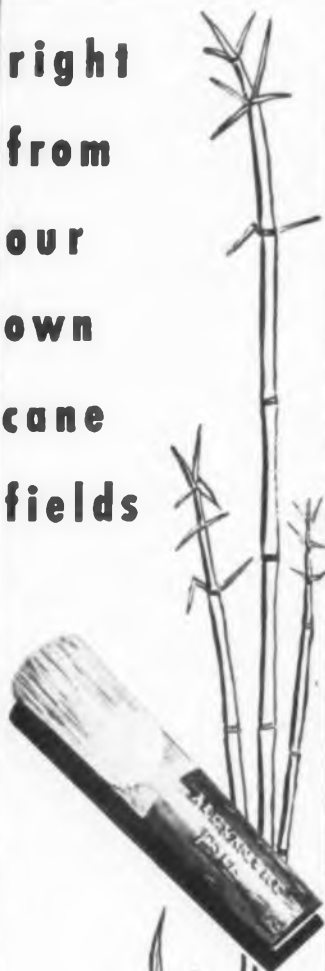
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EUGENE JELESNIK

EDDIE PADDOCK

On May 1, 1953, Eddie Paddock, graduate in organ from Eastman School of Music, Rochester, and organist at Eaton's famous Santa Anita Restaurant in Pasadena, gave a concert on the Hammond Organ of the light classics and Latin American rhythm music before starting on his concert tour to Portland, Oregon. There, on May 11, he will be sponsored by the Hammond Club, and then will travel to Seattle where he will give a concert under the auspices of the Proccenium Opera Club.



EDDIE PADDOCK



ALBERT SENDREY

ALBERT SENDREY

On the occasion of the 150th anniversary of Ohio's Statehood, a national competition was sponsored by the Toledo Symphony for a work depicting some aspect of past or present Ohio life. Winner of the Ohio Sesquicentennial prize (\$500) was Albert Sendrey with his *Johnny Appleseed Overture*. The work was performed March 1st in Toledo, Wolfgang Stresemann conducting, and will be repeated later this year. The Cincinnati and Cleveland Orchestras are also scheduled to perform it. Mr. Sendrey is a member of Local 802, New York, and Local 47, Los Angeles.



CHAM-BER HUANG

CHAMBER HUANG

May 2nd was the date of the first New York performance in a serious musical recital of harmonica player—or, as he prefers to designate himself, "harmonicist" Cham-Ber Huang. The program included the Suite No. 2 in B Minor by J. S. Bach; Oboe Concerto No. 1 in B Flat Major by Handel, transcribed for harmonica, as well as a selection of Chinese traditional melodies and folk songs. These latter were played on a special harmonica tuned to the Chinese musical scale.

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MAY, 1953

Where They Are Playing

(Continued from page sixteen)

in Washington, D. C. . . . After staying at Sheppard Field six weeks, Dick and Donna Sparks, opened March 31st at the Chamberlain Hotel, Fortress Monroe, Old Point Comfort, Va. . . . Only Dixieland Band in the nation's capital is set indefinitely at the Brown Derby, Washington, D. C. Led by pianist Bobby Conway, the group features Mac McCurdy on cornet, Wallie Garner on clarinet, Leo Hackley on trombone, Rudy Vozzola on bass, and Walt Gifford on drums.

Billy Bishop has left the band business after twenty-two years to become an account executive—his final engagement May 8th at the Claridge Hotel, Memphis, Tennessee. Bishop started in the early 1930's in his native Canada and then shifted to Europe and London, England, until the outbreak of World War II.

WEST. Ray Sawyer now in his fourth year at the Mapes Casino in Reno, Nevada . . . Sal Carson and his orchestra open May 16th at Hobergs, Resort, Lake County, California, for his seventh straight summer season . . . Albie "Sparky" Berg Trio opened at Don Emerson, Forest Lake Resort, Lake County, California, on May 7th. "Sparky" was formerly star clarinet player with Orrin Tucker and Marty Marsala's All Star Dixie Group at San Francisco's Club Hangover.

CANADA. Bill Lewis, formerly with Jack Kennedy's Orchestra in Sarnia, Ontario, is beginning his sixth month on Hammond organ and piano at the Tilbury Hotel, Tilbury, Ontario . . . Jess "Jazz" Caesar, formerly with the Dixielanders, has rejoined Eddie Salecto's Selectones for personal appearances through the Eastern Canada area.

ALL OVER Ray Rivera and his Ray Notes are now playing once a week on the Spot Light on Values Show. The group features Ray Rivera on bass and vocals, Lou Quintas on drums, and Eric Reed on vibes . . . Starting the second year of their engagement at The Club "Monarch" in Yorkville, N. Y., are "The Melo-gesters" . . . Organist Bud Taylor is back in St. Louis at the Carasal and is now completing his fifth month.

SPOTLIGHT ON AL CAIOLA



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SOUTHERN CONFERENCE OF LOCALS

The Southern Conference of Locals will meet in the Mount Royal Hotel, Montreal, P. Q., Canada, for its annual sessions on June 20-21, 1953. Opening session at 2:00 P. M. Saturday, June 20th. All Locals within the jurisdiction of the Southern Conference are invited and urged to send delegates.

Steve E. Grunhart, Secretary, P. O. Box 507, Shreveport 85, La.

WANTED TO LOCATE

Anthony Calabrese (Tony S. Calabrese), former member Local 802, New York, N. Y.

Joan Curtis, member Local 47, Los Angeles, Calif.

Leo Parker, member Local 802, New York, N. Y.

Danny Small, former member Local 802, New York, N. Y.

Rex Wade, member Local 6, San Francisco, Calif.

Lacy Wharton, former member Local 802, New York, N. Y.

WARNING

Local Secretaries are asked to be on the lookout for one William Heath, believed to be a drummer, representing himself as a member of Local 10, Chicago, Ill., who borrowed \$40.00 from Local 150, Springfield, Mo., under false pretenses without reimbursing the local. He is about 30 years of age, brown hair, fair complexion, baby-faced, slender build, about 6 feet tall.

CORRECTION

The name of the Secretary of Local 197, St. Louis, Mo., listed in the recent issue of the List of Locals as Frank K. (Jimmy) Houston is in error. His correct name is James K. (Jimmy) Houston.

CHANGE OF OFFICERS

Local 244, Glasgow, Mont.—President E. J. Shanley, 205 5th St., N. Phone: 120.

Local 263, Bakersfield, Calif.—Secretary, Al Kern, P. O. Box 450.

Local 295, Pocatello, Idaho—President, Kenneth Harten, 439 N. 9th Street.

Local 321, Middletown, Ohio—Acting President, Paul Slezak.

Local 347, Imperial Valley, Calif.—Secretary, Dave Reno, 735D State St., El Centro, Calif.

Local 384, Brockville, Ont., Canada—President, C. Stuart Paterson, 10 Crawford St.

Local 457, Attleboro, Mass.—President, Harry Kummer.

Local 509, Canonsburg, Pa.—President Phillip Arnone, 21 Fourth St., Houston, Pa.

Local 636, Wallace, Idaho—President, Curtis F. Schultze, 320 West Riverside, Kellogg, Idaho. Phone: 6934.

Local 674, Covington, Va.—Acting Secretary, L. G. Chappell, 613 Church St., Clifton Forge, Va.

Local 766, Austin, Minn.—Secretary, V. W. Himmler, 120 W. Mill Street.

CHANGES IN ADDRESSES OF OFFICERS

Local 25, Terre Haute, Ind.—President, V. E. Dean, 449 So. 20th Street.

Local 43, Buffalo, N. Y.—President, Salvatore A. Rizzo, 124 W. Chippewa St., Buffalo 2, N. Y. Phone: Cleveland 2973.

Local 144, Holyoke, Mass.—Secretary Raymond A. Schirch, 18 Colt Street.

Local 157, Lynchburg, Va.—Secretary, Killis Howard, 4525 Brooklawn Cr.

Local 196, Champaign, Ill.—President Stanley W. Rahn, 1204 S. Anderson, Urbana, Ill.

Local 244, Glasgow, Mont.—Secretary, Mrs. Dorothy M. Christiansen, 40 2nd Ave. N., P. O. Box 411. Phone: 291-M.

Local 285, New London, Conn.—President, Francis Fain, Masons Island, Mystic, Conn.

Local 298, Niagara Falls, Ont., Can.—President, Arthur Williams, 1482 Belmont Ave.

Local 392, Forth Worth, Texas—Secretary, Hugh R. Talton, 401½ E. Ninth St., zone 3.

Local 457, Attleboro, Mass.—Secretary, Harry A. Greene, 16 Covell Ave., R. No. 2.

Local 460, Greenville, Pa.—Secretary, Harold E. Means, Box 184, Fredonia, Pa.

Local 546, Knoxville, Tenn.—Secretary, E. J. Smith, 515 Market Street.

Local 573, Sandusky, Ohio—Secretary, Charles Held, 1423 Marlboro Street.

Local 609, North Platte, Nebr.—Secretary, Kenneth K. Conrey, 705 So. Willow.

Local 641, Wilmington, Delaware (colored)—Secretary, Nelson B. Loatman, 937 Poplar St.

Local 647, Washington, Ill.—Secretary, Robert L. Esch, 204 Catherine St.

DEFAULTERS

The following are in default of payment to members of the American Federation of Musicians, either severally or jointly:

Jim S. Fisher, Greensboro, Ala., \$85.00

Sunnyside Lounge and George Nackard, Flagstaff, Ariz., \$175.00.

Brisk Enterprises, Los Angeles, Calif., \$2950.00.

Casbah and Chas. Henneghan, Los Angeles, Calif., \$324.00.

Hat and Cane Supper Club, and Joe Wood and J. L. Pender, owners, North Hollywood, Calif., \$1874.00.

Downbeat Club, and Johnnie Simmons, Richmond, Calif., \$25.00.

Nathan Washington, San Diego, Calif., \$401.70.

Rick's Drive Inn and Burns Rick, Santa Maria, Calif. (no amt. given).

Arthur Lake and Arthur (Dagwood) Lake Show, Santa Monica, Calif., \$1617.04.

Ocean Ranch Hotel, and Chas. H. Hanson and R. P. Haupt, Miami, Fla., \$676.00.

Anchorage Supper Club, and Mickey Marano, Savannah, Ga. Rod and Reel Club, Mickey Marano, owner, Savannah, Ga., \$525.00.

Dance Hall, and Henry Pattschull, Powersville, Iowa, \$720.00.

Golden Key Club, and H. R. Allen (also known as Bert Talon, Bert Talon, Bert Allen), Holcomb, Kans., \$2150.00.

Jimmy Barnes, Flint, Mich., \$240.

Lillo's Supper Club, and Jimmy Lillo, Leland, Miss., \$350.00.

Sky Harbor Casino, Andy Wong and Joe Mackie, Zephyr Cove, Nev., \$333.33.

Robert Snyder, Albany, N. Y., \$775.00.

Dr. Theodore Feinman, New York, N. Y., \$515.25.

Rec Club, and Wm. L. Jackson, James Childs and Mr. Stone, Dayton, Ohio, \$561.00.

Twenty One Hour Club, and Raymond E. Pettycrew and Gordie Vizeau, Toledo, Ohio, \$492.85.

Aaron Simms, Oklahoma City, Okla., \$100.00.

Hugo's and Geo. Fidler and Alexander Altieri, Props., Allentown, Pa.

Ollie Knipple's Lounge, Ollie Knipples, Harrisburg, Pa., \$100.00.

Willie B. Mays, Amarillo, Texas, \$230.00.

THE DEATH ROLL

Austin, Minn., Local 766 — Joe Callahan.

Belleville, Ill., Local 29 — Lloyd G. Saeger.

Boston, Mass., Local 9 — Joseph F. Mann.

Chicago, Ill., Local 10—Roscoe Roblota, Jerome (Jerry) Shelton, Fannie F. Borstadt, John Minkus, Adolph Morel.

Cleveland, Ohio, Local 4—Tony Aiello, Romeo Robitoy.

Canonsburg, Pa., Local 509 — David B. Campbell.

Dallas, Texas, Local 147—Jack Gardner.

Detroit, Mich., Local 5—Leonard Christian, Claude H. Clawson, Paul O. Gerhardt, Ellery (Bud) Fischer.

Milwaukee, Wis., Local 8—Harvey Schardt, Erich Pautz, Clarence Warner, Genevieve Dietrich.

Dayton, Ohio, Local 101—George Becker, Sr.

Dubuque, Ia., Local 289—Merle E. Kemble.

Denver, Colo., Local 20—A. F. Towle.

Erie, Pa., Local 17—Albert H. Dowling, Norman Weibler.

Indianapolis, Ind., Local 3—Ferdinand Schaefer.

Johnstown, Pa., Local 41 — H. Rossman Smith, Bill Cahill, Stanley Coninsky.

Kansas City, Mo., Local 34—Neil McGinnis.

Long Beach, Calif., Local 353—Herbert H. Leisten.

Minneapolis, Minn., Local 73 — Henry L. Smith, E. D. Young.

Meriden, Conn., Local 55—Walter Dembiczak.

Middletown, Ohio, Local 321 — H. A. Spade.

Cleveland, Ohio, Local 4—Wm. Melfert.

Montreal, Que., Can., Local 406—Leo Ashby, Mathias Ferland.

New Haven, Conn., Local 234 — Ozzie Grannis.

New Brunswick, N. J., Local 204 — James LaBar.

New York, N. Y., Local 802—Max Boehme, Giulio O. Harnisch, Lawrence S. Murphy, Alberto Sammartino, Fred Walz, Joseph Jacobs, Jacob Mestchkin, Howard E. Nelson, Frederick Watson, Alfred P. Allen, Bob Gilchrist, Joe De Peri, Clifford Williams, Mark Zamulenko.

New Haven, Conn., Local 234 — Clifford C. Pasarella.

Pittsburgh, Pa., Local 60—Wm. L. Birken, George L. Jones.

San Juan, P. R., Local 468 — Fuentes D. Sorroche.

St. Paul, Minn., Local 30—Arthur L. Lundgren, Herman Henninger.

Santa Rosa, Calif., Local 292 — Harry D. Latimer.

Toronto, Ont., Can., Local 149—Alfred Bruce, Mrs. B. Clarke, J. W. Gray, Ernest Rose.

Wilkes-Barre, Pa., Local 140 — Wm. J. Griffiths.

Wisconsin Rapids, Wis., Local 610 — Clarence Stellmacher.

Orlando, Fla., Local 389—Leader Salters.

(Continued on next page)

William Kincaid—Master of the Flute

(Continued from page seventeen)

French flute from the atelier of Louis Lot of Paris, and several Chinese flutes were given him by the composer Henry Eichheim.

Flute's Resources Widened

Mr. Kincaid is quite as enterprising in his use of the resources of the flute as he is in choosing the correct materials for making it in the first place. Composers realize this. Louis Gesenway wrote his Concerto for Flute for Kincaid because he knew that this player is able to cope

with harmonics—extra high partials—which are rarely attempted by the flute in public. He is eloquent on the subject of the wide tonal possibilities of the flute, believes it is capable of passionate utterance and should not be considered only the conveyor of moods pixyish and ethereal.

The impression this six-footer gives, with his sturdy striding and the healthy glow of his broad face with its network of tiny laugh wrinkles and its topping bush of white hair, is one of complete balance. He is partial to exercise and the out-of-doors—no doubt the re-

sult of his early years on the Hawaiian Islands, where he was a protege of the Olympic champion, Duke Kahamamoku. He spends his summers at an island lodge in Little Sebago Lake near Poland Springs, Maine. There he forgets about the flute and spends the hot weather months swimming, fishing, sailing and in general roughing it. Fellow orchestra members who have visited Kincaid's summer hideaway in Maine return with stories about Bill dipping into the icy lake before dawn and of gargantuan breakfasts of unending stacks of wheatcakes, spitted steaks and broiled fresh trout.

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Ladies of the Symphony

(Continued from page twenty-five)

or artistic.) The established "costume" for women players in symphony orchestras is the long black dress, with long sleeves. Women members of the Cincinnati, Los Angeles, Baltimore, Indianapolis, Montreal and Chicago symphonies all adhere to this style. The orchestra usually allow shorter dresses for the afternoon concerts, though black remains the required color. The Baltimore Symphony requests "no jewelry." The Los Angeles Philharmonic has the women wearing white collars against black gowns. Dr. Fabien Sevitzky, conductor of the Indianapolis Symphony, designed the black dresses for the women in his orchestra. The Oklahoma City Symphony decrees "long-skirted suits and white blouses." If some of the women consider these clothes unbecoming and uncomfortable and resent them as a device to masquerade them as part of an "all-male orchestra," the larger percentage of the women feel that the music's the thing—not "glamor"—that the less they stand out as women the better. In fact it was Marie Thérèse Paquin, pianist of *Les Concerts Symphoniques* (Montreal), who is the originator of the idea of a uniform costume for the ladies of that orchestra.

That word "glamor," however, does bring up another side of this "women-in-orchestra" situation, namely the marriage status of the players. Thirteen of the major symphony orchestras questioned vouchsafed information on this score. Of these thirteen orchestras, forty-two women members are recorded as "Miss" and forty-five as "Mrs." (Since the artist often keeps her "Miss" title for career purposes the number of married members probably is larger than the figures given.) More illuminating is the fact that of the forty-five married women

members, twenty-six are specifically stated as being married to *musicians*. Interestingly, too, eighteen of these twenty-two women musicians play in the same orchestra as their husbands.

Marriage of Compatibles

Three musical pairs play in the Los Angeles Philharmonic: violinist Viola Waterlain is married to one of the orchestra's trombonists; cellist Beverly Le Beck to a violinist; and harpist Dorothy Rensen to a trumpeter. Until recently the San Francisco Symphony boasted the same record, for cellist Mary Hughson Claudio is married to one of the orchestra's violinists; Reina Schivo to one of the players on the English horn, and Suzanne Sargeant to one of its former oboists. (He has recently laid aside this instrument to engage in a career as architect.) The Oklahoma Symphony has six wife-husband teams within its group. In the Chicago Symphony Margaret Evans (cello) is the wife of a member of the viola section of that orchestra and Geraldine Vito (harp) of the concert master of that orchestra. (Miss Vito is also the daughter of the first harp player in the same orchestra. Another case of blood relationship within the group is that of Marie Josch of *Les Concerts Symphoniques* whose father and mother play respectively violin and cello in that orchestra and whose grandfather was one of its charter members.) Cellist Norma Olson Woodbury of the Indianapolis Symphony is married to a trumpeter in that orchestra and violinist Olive K. Rhodes to one of its trombonists. In the Cincinnati Symphony Betty Semple Glover and her husband both play the trombone.

The fact that in all orchestras the cello sections and the violin sections are within nodding distance may account for the frequency of violin-cello pairings. Note in the foregoing paragraph that three are such combinations.

Also Cynthia Eddy Britt of the Minneapolis Symphony and cellist Shirley Trepel of the Cleveland Orchestra are married to members of the violin sections of their respective orchestras. Cello and trumpet sections are cozily situated, too, as evidenced by the fact that Jane S. Tetzlaff of the Minneapolis Symphony is married to a member of the trumpet section. (Her husband, Daniel Tetzlaff, is known to musicians in another capacity, too. He is the author of the trumpet department in *The International Musician*.)

Proof that common interest rather than mere proximity is the motivating condition, however, lies in the fact that the husband and wife are often musicians in entirely different organizations. Mariam Burroughs McArde (violin), Bertha Baret (violin) and Catherine Mezirka (cello) of the San Francisco Symphony have husbands (respectively clarinetist, violist and violinist) who pursue independent careers. Alice Lawrence Baker, cellist of the Chicago Symphony, is married to a teacher of the viola. The husband of Betty Gillespie Anderson (cellist of the Minneapolis Symphony) is a singer, as is the husband of Patricia Adams of the Toronto Symphony; and the husband of Joyce Roger (viola of the National Symphony) is the composer Kurt Roger. The United States Marine Band and the National Symphony Orchestra have, so to speak, family connections. For Bonnie Moeller, cellist in the National Symphony, is married to a member of the Marine Band.

Musical marriages, though interesting, are but a by-product, so to speak, of the women-in-symphony-orchestras phenomenon. The women themselves seldom stress it. It is these women's desire to be judged quite on their merit as musicians. Their biographies show indeed that they stand up equally with the men in this regard, graduate from the same music schools with equal honors, concertize, form part of chamber music groups, act as soloists on occasion, and receive training in various orchestras before settling down as permanent players in one. Said the late Hans Kindler, "Women have a great future in the life of American symphony, as they have proven. They not only served us well when they were badly needed during the war years, but they remain on the sheer merit of their fine playing." Conductors in all our orchestras are beginning to find this out.

—Hope Stoddard

Official Business

(Continued from preceding page)

Philadelphia, Pa., Local 274—Dorothy King, James L. Peterson, Jefferson Lambert, George W. (Doc) Hyder.

Los Angeles, Calif., Local 47—Richard A. Alt, Jack W. Holmes, Paul Lamkoff, Herb Leisten, Fred N. Martin, Jerome Shelton, Elizabeth H. Steven.

SUSPENSIONS, EXPULSIONS, ERASURES

SUSPENSIONS

Asbury Park, N. J., Local 399—Ross Dickson, H. Mae Bowman, Samuel M. Pugh, Lawrence H. Allen, Robt. C. Hanselman.
Bradford, Pa., Local 84—E. Allen, A. Burt, L. Eschrich, C. Eschrich, F. Haven, R. Isherwood, M. Jordan, A. Lamb, Jr., R. Merritt, Jr., W.

Monroe, La., Local 289—James Burgess, James Inlay, Charles Brewitt, Bill Roddick, Chas. J. Strauch, Mel Wicks.

Denver, Colo., Local 20—Roy E. Churchill, Michael I. Conmy, Dan S. Elliott, Arthur L. Gifford, Neal Goodman, Wilma Powers Gower, William Gower, Jr., Nancy Jane McEadden, Robert Ohnhaus, Betty Orrick, Craig Gordon Parker, James Phillips, James R. Pickens, Wilfred Porter, Dolores Quinn DiFillips, Sylvia Rath, George G. Shaw, Mary Katherine Spence, Joe Stancato, Ruby Elizabeth Stewart, Max Norman Swisher, Leland H. Thomas, Vera A. Vanzant, Neal L. Walker, Garth H. Webster, Milton M. Weiss, Theo. Zarlengo, Carl S. Pellman, Greta Walters.

Elizabeth, N. J., Local 151—George Souza, Alfred Budde, Theodore Duchinski, Philip Gardos, Frank Michel, Henry Mobly, Jay Sher.

Greenville, S. C., Local 694—Tommy Sosebec, J. S. Parnell, Dinsey Goudebeck.

Grand Forks, N. D., Local 485—Hyacinth L. Ludonier.

Jersey City, N. J., Local 526—Gregory Avompor, C. Adimkiewicz, T. Alckiewicz, Conrad Boyle, Warren Branstel, Roland Brunton, Larry Bruno, W. Bubenberger, P. F. Caruso, Gloria DeGross, James DiGiacoma, Richard Donato, Richard Fieling, Patrick Fiascale, Wm. Gosman, Cyril Havers, Sam Heggen, John Kizminski, J. S. Corcoran, Michael Di Pietro, Frank Mackiewicz, Fred Malizia, Polvere Marotta, Joseph Moran, John Naschak, Joseph Navarra, Joseph Parisi, Arnie Pasche, Gene Patroz, Frank Policastro, T.

Dubuque, Ia., Local 289—James Burgess, James Inlay, Charles Brewitt, Bill Roddick, Chas. J. Strauch, Mel Wicks.
Dallas, Texas, Local 147—Vernon Crank, W. N. Stubbs, Al Pfack Louis Mantus, Erling Hansen, Clay Allen, Francis Watkins, Davis Wilson, Leonard Tyler, Bill Stone, Kenneth Scales, Paris Rutherford, Charles Rogers, Leon Rhodes, Fdw. McCluney, Les McCauley, Paul Miller, Wm. Kimmel, Paul Jordan, Phyllis Jacobson, Dale Gilley, Clarence Holbrook, Joe Callahan, Bill Callahan, Billy Chambers.

Colorado Springs, Colo., Local 154—Robert Jennings.

Dallas, Texas, Local 147—Vernon Crank, W. N. Stubbs, Al Pfack Louis Mantus, Erling Hansen, Clay Allen, Francis Watkins, Davis Wilson, Leonard Tyler, Bill Stone, Kenneth Scales, Paris Rutherford, Charles Rogers, Leon Rhodes, Fdw. McCluney, Les McCauley, Paul Miller, Wm. Kimmel, Paul Jordan, Phyllis Jacobson, Dale Gilley, Clarence Holbrook, Joe Callahan, Bill Callahan, Billy Chambers.
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Middletown, Conn., Local 499—Olin Nudlinger, Merritt Walker, Earl C. Hitchcock, Jr., Edward Bugzi, Vincent Allison, Jr., Chester Bladck.

Mahoney City, Pa., Local 170—Edw. P. Ayenoo, Mrs. Martin Barrett, Lenoy I. Davis, Ed. Gwasdous, Carl Gearhart, William Mallick, Bernard Minkowski, Joseph Marzullo, Thos. H. Premice, Gerald Perry, Conrad C. Ruhl, Mrs. Claude Rumble, W. Frank Twardzik, Vinos Urban, Vincent Czuppa, Stanley Wosak, Joseph Wufsun, Saul Wisnoff.

Mobile, Ala., Local 407—Richard Edmiston, Montreal, Que., Can., Local 406—Antonio Di Silvio, Bunny King, Therese Paulin, Lorenzo Vachon, Gerard Couture, Syd Henderson, Monty Lee, Anita Pezel, Floyd Williams, Morton Bendon, Jean Herrouis, Joseph Pando, Fernand St. Amour, Maurice Brander.

Miami, Fla., Local 655—John H. Almeida, Jeanne Van Goo Baker, Robert E. Belluce, Louis D. Beaucourt, James E. Carroll, John Jules Casard, Buddy Clarke, Clifford L. Curphey, Frank A. DeVosho, Ray Ellis Dufonach, Karl Germanus, Emig, Jr., George B. Firkal, Laura Kelllogg Fisher, Gerald Melvin Friedman, Hiram M. Friend, Joseph William Gallagher, Doris Diaz Garcia, Neville Gerard, Angelo F. J. Gillotte, Lupo Gomez, Cesar Gonzalez, Octavio Rene Gonzalez, Saul Geumann, Virgil V. Griffin, Marie Lee McCarthy Hamn, Paul R. Hansen, William James Harvey, Eleanor House, Harvey Alfred Houswery, William Julian Ingalls, John K. Lenon, Paul W. Lewis, Joseph Lieber, William Kenneth Longman, Manuel A. Lopez, Alfred M. Marcus, Corwin Joseph Miller, Robert Milton, Ernest Ministeri, Sterling P. Guerin, William L. Moteno, Ramon Fabery Nieves, Charles Marwell Norman, Joseph A. Nyri, Ben Oakland, Walter Paper, Lucian Walter Plamondon, Robert Joseph Primer, Jack T. Reed, Mimi Mikoff Retkin, Harry Richardson, Sam Martin Rose, Joseph Kiefer Rust, Frank Lee Sadler, John Henry Schweizer, John Sims, Andrew Sordowski, Casey B. Strickland, Anibal Torres, Juvenale Jose Ursupuzza, Victor Vincent Valerius, James Bryant Youngman, Henry Youngman, Eugene P. Zebrowski.

Memphis, Tenn., Local 71—James Gaskill, Homer (Bik) Corley.

Milwaukee, Wis., Local 8—Charles Abrams, Frances W. Ashworth, Raymond Barr, Anton Berger, Willard H. Buth, William F. Berlin, Tom F. Dean, Robert Drohac, Paul R. Glutz, Harriette Harmon Snooks, Orville Hollmaier, Raymond Holt, John Hren, Jordan Jacobson, Gordon K. Jensen, Joseph Jerabek, Robert G. Johnson, Jerome F. Karpinski, Richard W. Klein, Kenneth Kliska, William J. Kuptz, Jr., Lloyd Lumbines, Tom Leskosek, Ed Lynch, Marilyn Mallas, Jose A. Majol, George C. Nusberger, Ralph Harry Poncek, Don Preis, Norman Rafalski, Charlotte Anne Shealey, Peter L. Sparacino, Andrew Wahn, Jr., Sigvard Young.

Niagara Falls, Ont., Can., Local 298—Joseph Barati, Victor Berry, Josef Breuer, Robert Byng, John Warren Carl, Frank R. Henderson, Derrick A. Kent, Thomas W. Rose, Andrew K. Sinclair, Joseph Shepp, Ralph Gordon Young.

Niagara Falls, N. Y., Local 106—George J. Edenhofer, John LaPorta, Harold S. Morgan.

Orlando, Fla., Local 389—Rodney H. Allen, Ralph E. Davis, Jerry Lyons, Willard W. Mascoe, Arthur (Art) Simpson.

Pasadena, Ill., Local 26—Aaron E. Akins, Carl S. Ashworth, Ralph W. Bowen, Wm. Chase Chapman, Graydon L. Childs, John S. Davis, Richard D. Elliott, Ronald J. Greve, Douglas L. Grove, James Elmer Hess, Wm. J. Hochstetler, Ruth Joyce MacDonald, Alpha Metheny, Jacqueline Metheny, Ward Nettell, Thos. G. Parrish, Jr., Robt. L. Strankovich, Edw. H. Thompson, Louis W. Winter.

St. Paul, Minn., Local 30—Hamilton A. Bird, Willie H. Brewer, Jr., Melvin W. Carter, Paul E. Cephas, Carmen D. Cruz, Francis W. Hoyle, Bruce H. Dybvig, Elmer Eberhardt, Eugene P. Ehlson, L. Clifford Heiden, Richard A. Herrala, Wm. H. Kealey, Wm. A. Knappert, Bernard B. LaMotte, Henry M. Moore, Ken Nelson, John Pawluk, Clyde A. Peterson, Ira T. Pettiford, Jos. H. Quady, Jr., Norman I. Ravich, Jos. A. (Ted) Reuter, Edw. J. Tischer, Theo. R. Weatherford, Leon H. Wilson.

Tulsa, Okla., Local 94—Henry Bagley, George J. Boggs, William G. Bridges, James M. Wallace, Charles G. Bradley, Gene Caswac, Robert F. Conley, Nae Crispus, Mary Dudson, Floyd Foreman, Donald F. Gates, Sally Van Grimes, Charles Hill, Mrs. Charles Hill, Tommy Holstad, P. H. Kelley, Earl G. Kepner, Clifford Langley, George Lifton, Dan F. Montgomery, Charles Pleicher, William E. Richard, Margaret Ringgold, Harold D. Roberts, Bill Roy, Robert W. Scott, James P. Smithe, Louis W. Smith, Robert G. Vandenberg, Man-J. Tierney, Jack E. Wallace, Albert C. White, James M. Wiley, John K. Young.

Wisconsin Rapids, Wis., Local 610—Leon Banks, Winnie Fudakowski, John Krusch, Gales Ratelle, Fred Scheffer, Mason Wilkas.

Wilkes-Barre, Pa., Local 140—George C. Besant, Charles L. H. Jones, Bernard Sobieski, Stanley Witt.

EXPULSIONS

Lighthouse, Pa., Local 699—Thomas Becker, Dale Fields, Mar Keitchledge, Edward Steinhart, Garry Webb, Louis Vaughan, Hile Snyder, Charles Robin, Nicholas Kravetz.

(Continued on next page)

Technique of Percussion

(Continued from page nineteen)

cracked Tommy over the knuckles with a drumstick. "That, God bless him," says Tommy, "was what I needed. I mark that moment as the real beginning of my drumming career."

TEMPEST IN A HI-HAT

D. K., Hays, Kansas, playing in a local band, is experiencing difficulty with the so-called standard hi-hat beat. "I start out all right," he writes (Example 1), but sometimes in going from hi-hat to my twenty-inch ride cymbal, I get the beat backward (Example 2). Could you help me straighten this matter out?"

Example 1

"I start out all right."

Example 2

"I get the beat backward."

This difficulty is by no means confined to the playing of hi-hat beats. It extends to other figures as well, and generally is the result of impatience in early lessons. To the average student, hi-hat beats come easily—so easily that, in his desire to get on quickly, he fails to recognize the importance of their structure, and of the mathematical breakdown of measures in general.

Study structure a little more carefully, D. K. Go back to slow speed and counting aloud for a brief spell. Pay due attention to your reading. Write out the breakdown of any figure that bothers you. Soon such minor difficulties as you mention will vanish into the thin air.

How is your reading, by the way? And (this is really the \$64.00 question) can you read rests as easily as notes? I know of more than one fine sight-reader (?) who cannot!

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MISSISSIPPI	
Jackson	
Perry, T. G.	2516
Vicksburg	
Delta Orchestra Service	2429
MISSOURI	
Columbia	
Missouri Orchestra Service	1735
Kansas City	
Cox, Mrs. Evelyn S.	688
Municipal Booking Agency	3151
Southland Orchestra Service	1180
Stevens, V. Thompson	275
Wayne's Theatrical Exchange	636
North Kansas City	
Schulte-Kroeker Theatrical Agency	6956
St. Louis	
Associated Orchestra Service	1115
Bellreives Music Service	925
Cooper, Ted	233
MONTANA	
Butte	
J. B. C. Booking Service	2044
NEBRASKA	
Alliance	
Alliance Booking Agencies, Paul E. Davee, Harold D. Hacker	5420
Lincoln	
Central Booking Service	1054
Omaha	
Amusement Service	229
George, Gabriel	5126
Guy A. Swanson, Midwest Booking Agency	2053
Tri-States Entertainment Service	5124
NEVADA	
Las Vegas	
Gordon, Ruth	4383
NEW HAMPSHIRE	
Manchester	
Knickerbocker Agency, Edw. F. Fitzgerald	2574
Lou Pratt Orchestra Service	1061
NEW JERSEY	
Asbury Park	
Hagerman, Ray	2434
Atlantic City	
Universal Enterprises Co., Inc.	703
Williamatos, Jimmie	1949
Belleville	
Matt, John	5483
Jersey City	
Daniels, Howard J.	4031
Newark	
Mandala, Frank	4526
Paterson	
Joseph A. Clamprone (New Jersey's Music Agency)	960
NEW YORK	
Albany	
Jack O'Meara Attractions	2816
Auburn	
Dickman, Carl	502
Buffalo	
Axelrod, Harry	2202
Empire Vaudeville Exchange	830
Ferrell, Ray J. Amusement Service	2275
Gibson, M. Marshall	238
Kling, George, Productions	1657
Smith, Carlyle "Tie-K"	549
Smith, Ebert G.	524
Fort Plain	
Union Orchestra Service	1539
Lindenhurst	
Fox, Frank W.	1815
New Rochelle	
Harris, Douglas	2945
New York City	
Alexander, Morley	623
Allen Artists Bureau, Foch P. Allen	3711
Allied Entertainment Bureau, Inc.	4698
Baldwin, C. Paul	2283
Berney, Paul L., Productions	3099
Brown, Harry	2835
Bryson, Arthur	3507
Campbell, Norman E.	2844
Chartrand, Wayne	1530
Coffee, Jack	4238
Continental Amusements	1775

Cooper, Ralph	5223
Crane, Ted	217
Cubamerica Music Corp.	2840
Curran, Tommy	123
Currie, Robert W.	2595
Dauscha, Billie	2082
Durand & Later	425
Edson, Robert H., Inc.	667
Evans & Lee	1896
Finck, Jack, Agency	3658
Fliamill Enterprises, Inc.	99
Galt, John R.	2357
Gill, Howard	3013
Gillman Artists	1120
Godfrey, George A.	2132
Greene, Beverly, Theatrical Agency	500
Griehagen, Wilber H.	1648
Harlem Musical Enterprises, Inc.	3603
Hart, Jack	114
Howard, Lu, Radio Productions	3900
Johnson, Leon	5625
King, Gene, Theatrical Agency	3444
Lastfoel, Daniel T., Agency (Daniel T. Lastfoel)	2100
Lila Theatrical Enterprises	2287
Lipskin, Jerry	3434
Lustman, J. Allan	381
Teddy McTae Theatrical Agency	2352
Mel Theatrical Enterprises	1544
Morales, Cruz	1561
National Entertainment Service	849
National Swing Club of America	2322
Parker & Ross	293
Pearl, Harry	6
Perch, Billy, Theatrical Enterprises	1577
Pollard, Fritz	3733
Rheingold, Sid, Agency	3274
Robinson, Thomas (Atlas Theatrical Agency)	69
Rogers and Ruggerio, Trixie	1964
Rogers, Rose Ruggerio	3513
Rogers, Max	4098
Romni, Gene	2043
Saxton, Matt	1774
Silvan Entertainment Bureau	3326
Singer, John	1305
Talent Corporation of America, Harry Weissman	1801
Times Square Artists Bureau	4345
Trent, Bob	4198
United Artists Management	169
Universal Amusement Enterprises	3738
Wells, Abbott	1526
White, Lew, Theatrical Enterprises	924
Rochester	
Barton, Lee	924
Utica	
Niles, Benjamin E.	5140
NORTH CAROLINA	
Charlotte	
Pitmon, Earl	1759
Greensboro	
Trilanon Amusement Co.	487
OHIO	
Akron	
Blngamen Theatrical Agency, H. E. Blngamen	123
Trapas, T. A.	4214
Cambridge	
Emery, W. H.	164
Celina	
Martin, Harold L.	1492
Cincinnati	
Anderson, Albert	2956
Carpenter, Richard	63
Rainey, Lee	915
Slve and Acomb	891
Cleveland	
Manuel Bros. Agency	3566
Columbus	
Askins, Lane	465
Dayton	
Hixon, Paul	652
Wills, Tommy, Midwest Entertainment Service	852
Elyria	
Jewell, A. W. (Dance Theatre, Inc.)	4766
Pomeroy	
Wildermuth, Ted	3042
Salem	
Gunesch, J. B.	1217
Steubenville	
Di Palma, Charles	1109

Toledo	
Joseph A. Tripodi Entertainment Bureau	5400
OKLAHOMA	
Tulsa	
Connor, Lonis W.	2685
PENNSYLVANIA	
Allentown	
Bahr, Walter K.	611
Carbondale	
Battle, Marty	330
East McKeesport	
Ravella, Peter J.	2053
Hokendauqua	
Zerush, John	1237
Jeannette	
Cruciana, Frank L.	2105
Lancaster	
Twitmlre, Gil	858
Lebanon	
Zellers, Art	544
McKeesport	
Ace Reigh, Inc.	1227
Newcastle	
Thos. A. Natale (Natale Theatrical Agency)	942
Philadelphia	
Berle, Bernard	509
Joseph Coopersmith	1511
Creative Entertainment Bureau	3402
Dupree, Reese	379
Hal Gould Theatrical Agency	5383
Hammer, Godfrey	2738
Keeley's Theatrical Agency	4616
McDonald, Chris	4269
Mears, W. L.	441
Muller, George W.	430
National Theatrical Agency	3537
Orchestra Agency of Philadelphia	2108
Price, Sammy, Entertainment Bureau	3558
Sepia Entertainment Bureau	4448
United Orchestra Service	730
Zeeman, Barney	836
Pittsburgh	
Chaire, George	235
Ellis Amusement Co.	450
Golden, Emanuel J.	2208
Hallam, Paul	1997
New Artist Service	2521
Orchestra Service Bureau, Inc.	124
Reisker & Reight	4391
Shenandoah	
Mikita, John	3751
Waynesburg	
Triangle Amusement Co.	1427
RHODE ISLAND	
Pawtucket	
Justynski, Vincent	2445
Providence	
Bowen, Reggie	2179
Winkler, Neville	3246
SOUTH CAROLINA	
Beaufort	
Dilworth Attractions, Frank A. Dilworth, Jr.	2979
Charleston	
Folly Operating Co.	15
TENNESSEE	
Clarksville	
Harris, Wm. J., Jr.	4053
Nashville	
Southland Amusement Co., Dr. R. B. Jackson	5115
TEXAS	
Beaumont	
Bartlett, Charles	2186
Boling	
Spotlight Band Booking Cooperative	4181
Dallas	
Beck, Jim	1517
Portis, Cal	4245
Southwestern Amusement Service	283
Watson, S. L.	2397
Windsor, Walter, Attractions	1144

Houston	
Orchestra Service of America	151
Kingsville	
Cole, Roy	2466
San Antonio	
Erwin, Joe	338
UTAH	
Salt Lake City	
Coast-to-Coast Agency	3194
Intermountain Theatrical Exchange	883
Schultz Booking Agency	2254
VERMONT	
Barra	
Freeland, John	1907
VIRGINIA	
Richmond	
Hicks, Roy M.	2399
Hill, Lindley B.	3990
Roanoke	
Radio Artists Service	1480
WASHINGTON	
Bellingham	
Portias, George	236
Seattle	
Casura-Leigh Agency, James L. Casura (alias Jimmie Leigh)	207
Field, Scott, Enterprises	2393
R. S. Harvison & Assoc.	2053
Thomas, B. Miles	1951
Wheeler, Bob	1221
Spokane	
Lyndel Theatrical Agency, Lynn Lyndel	6077
WEST VIRGINIA	
Huntington	
Brewer, D. C.	4532
Kingwood	
Hartman, Harland, Attractions	478
Martinsburg	
Miller, George E., Jr.	1129
Parkersburg	
Lowther, Harold H.	3753
WISCONSIN	
Fond Du Lac	
Dowland, L. B.	1187
Madison	
Stone, Leon H.	1474
Milwaukee	
Bethia, Nick Williams	5914
Sheboygan	
Schmidt, Frederick W., Jr.	601
Stevens Point	
Central State Music Association	507
Tomahawk	
McClernon Amusement Co.	276
Watertown	
Nielsen's Entertainment Mart	3039
CANADA	
Calgary, Alberta	
Simmons, G. A.	4090
Ottawa, Ontario	
Carrigan, Larry L.	4369
Edmonton, Alberta	
McKenzie, Blake (Prairie Concerts)	5106
Toronto, Ontario	
Mitford, Bert, Agency	4004
Whetham, Katherine and Winnifred Turnbull	4013
Montreal, Quebec	
Montreal Artists Bureau, Michel Leroy	900
Vancouver, B. C.	
Gaylorde Enterprises, L. Gaboriau R. J. Gaylorde	5540

DEFAULTERS LIST of the American Federation of Musicians

This List is alphabetically arranged in States, Canada and Miscellaneous

CALIFORNIA

ALABAMA

BIRMINGHAM:
Eubank, Bob
BOSTON:
Smith, Rose
GREENSBORO:
Valentine, Leroy
JACKSONVILLE:
Latta, Jim S.
MOBILE:
The Vets Club, Inc., Garret Van Antwerp, Commander, George Eufie, Manager
Civilians of Amusements, and J. Wagner, Owner and Proprietor
Fackel and Tampa, and Fred Zepernick
Smith, R. E., Jr., William, Harriet
MONTGOMERY:
Conelli, Ned, Little Harlem Club
Club Flamingo, and Anell Singleton, Manager
Montgomery, W. T., Redue, Frank
NORTH PHOENIX CITY:
Bannon Club, and W. T. "Bud" Thibodeau
PHOENIX CITY:
Cassano Grotto Nite Club, Perry T. Hatcher, Owner
French Casino, and Joe Santantello, Proprietor
PHOENIX:
271 Club, and H. L. Freeman

ARIZONA

FLAGSTAFF:
Sunshine Lounge, and George Nackard
PHOENIX:
Chi's Cocktail Lounge (Chi's Beverage Corp.), and J. A. Kelly, Employer
Broadway Show, Homer Holt, Producer
Kadhis, Joe
Fisher, John
Jones, Calvin R.
Maloff, Leroy B.
Willet, R. Paul
Zanzibar Club, and Lew Klein
TUCSON:
Crawford, Manly
Machell, Jimmy
Severa, Jerry
Williams, Marshall
YUMA:
Buckner, Gray, Owner "345" Club, El Cajon

ARKANSAS

BIYHVILLE:
Brown, Rev. Thomas J.
HOT SPRINGS:
Hammon Oyster House, and Joe Jacobs
Pettis, L. C.
Smith, Dewey
NATIONAL PARK:
Mack, her
LITTLE ROCK:
Arkansas State Theatre, and Edward Stanton, and Grover J. Butler, Officers
Bennet, O. E.
Civic Light Opera Company, Mrs. Rexce Sagon Price, Producer
Stewart, J. H.
Weeks, S. C.
McGHEE:
Taylor, Jack
MOUNTAIN HOME:
Robertson, T. E., Robertson Radio, Inc.
NORTH LITTLE ROCK:
Cotton Club, and Johnny Thomas, S. L. Kay, co-owners
PINE BLUFF:
Arkansas State College
Casino, and A. B. D. Thompson
Johnson, Eddie
Lowery, Ray, J. R.
Robbins Bros. Circus, and C. C. Smith, Operator (Jackson, Miss.)
Scott, Charles E.
TEXARKANA:
Oak Lawn Theatre, and Paul Kerkham, Owner and Operator
WALNUT RIDGE:
American Legion Hut, and Howard Daniel Smith Post 4457 AFW, and R. D. Burrows, Commander

ALAMEDA:
Sheets, Andy
ANTIOCH:
Village, and Win. Lewis, Owner
AZUSA:
Kease, Vance
Koeze, Joe
BAKERSFIELD:
Bakersfield Post 808, American Legion, and Emanuel Edwards, Stewart
BENICIA:
Rudgers, Edward T., Palm Grove Ballroom
BERKELEY:
Bur-Ton, John
Davis, Clarence
Jones, Charles
BEVERLY HILLS:
Dore Gervey Agency
Molinsky, Paris
Rhapsody on Ice, and N. Edward Beck, Employer
BIG BEAR LAKE:
Eriksen, Harry E.
CATALINA ISLAND:
Club Brazil, and Paul Mirabel, Operator
COMPTON:
V.L.O. Records
COULTON, SAN BERNARDINO:
Kousson, Mrs. Ruth, Owner
Tango Tango Club
DENSMUIR:
Corral, and J. R. McGowan
EL CERRITO:
Johnson, Lloyd
FONTANA:
Seal Bros. Circus, Dorothy Anderson, Employer
FRANCO:
Valley Amusement Association, and Wm. B. Wagnon, Jr., President
GARVEY:
Rich Art Records, Inc.
HOLLYWOOD:
Hisco, David
Bobb, Kregget
Inwell Corp.
Bojage Room, Leonard Van-neron
California Productions, and Edward Kovacs
Coffrey Guild, and Arthur E. Teal, and S. Tex Rose
Lucore Productions, Inc.
Federal Artists Corp.
Finn, Jay, and Artists Personal Mgt., Ltd.
Fishman, Edward I.
Gajic, Tim
Gray, Lew, and Magic Record Company
Karpis Records, Inc., Raymond La Krans
Koff, Clarence
Morris, Buzie
National Booking Corporation
Paterson, Trent
Robitschek, Kurt (Ken Rubey)
Six Bros. Circus, and George McCall
Harry S. Taylor Agency
Universal Light Opera, Co., and Association
Wally Kline Enterprises, and Wally Kline
Western Recording Co., and Douglas Venable
LONG BEACH:
Backlin, Frank and Beatrice
Crystallite Music Co., Inc., and C. W. Coleman
Jack Lacey's Cafe, and Jack Lacey
Jarrett, W. C.
Keece, Evne
(Eugene Schweidler)
Long Beach Exposition, and D. E. Kennedy, Pres., Horace Black, Director and General Manager, James Veruzzen, Assistant Director, May Phillips, Sec., Evelyn Rinehart, Ass't. Office Mgr., Charles D. Spangler, Public Relations and Publicity Dept., George W. Bradley, Advance Ticket Director
McDonnell, Owen
Sullivan, Dave, Crystal Ballroom
LOS ANGELES:
Anderson, John Murray, and Silver Screen, Inc.
Aqua Parade, Inc., Buster (Clarence L.) Crabbe
Arizona-New Mexico Club
Roger Rogers, Pres., and Frank McWell, Treasurer
Berg, Harry, of the Monarch Hotel
Birds, Intermix

Cash, and Charles Henneghan
Coffrey Guild, Arthur E. Teal and S. Tex Rose
Colton, Fred
Cotton Club, and Stanley Amusements, Inc., and Harold Stanley
Dillon, Arthur
Downbeat Club, Pops Pierce
Edwards, James, of James Edwards Productions
Fontaine, Don S. Lon
Holliman, Nate
Grady, Michael
Maxwell, Claude
Merry Widow Company, and Eugene Haskell, Raymond E. Mauro
Milburn Recording Co., and War Perkins
Parks, Cleve
Mosby, Essan
O'Day, Anita
Royal Record Co.
Ryan, Ted
Villon, Andre
Vogel, Mr.
Ward Bros. Circus, George W. Push, Archie Gayer, co-owners, and L. F. Stoltz, Agent
Welcome Records, Recording Studio, and Rusty Welcome
Williams, Gargie
Wildfire Bowl
LOS GATOS:
Fuller, Frank
MARIN CITY:
Pickens, Louis
MONTEREY:
Roberts Club, and A. M. Kolvas, Owner
NEVADA CITY:
National Club, and Al Irby, Employer
N. HOLLYWOOD:
Har and Eric Sapper Club, and Joe Wyal and J. L. Pender, owners
Lohmuller, Bernard
OAKLAND:
Bill - Rondeva Cafe, and Wm. Matthews
Moore, Harry
Merkin, Roy
Trader Horn's, Fred Horn
Witz, Louis
OCEAN PARK:
Frontier Club, and Robert Moran
ORVILLE:
Rodgers, Edward T., Palm Grove Ballroom
OXNARD:
McMillan, Tom, Owner Town House
PALM SPRINGS:
Bering, Lee W., Lee Bering Club
Hesert Inn, and Earl Cuffman, Manager
Hall, Donald H.
PITTSBURG:
Light Club, and Barbara Riss
PERKINS:
McLau, E. E., Owner Horse Folies of 1946
RICHMOND:
Downbeat Club, and Johnnie Simmons
Jenkins, Freddie
SACRAMENTO:
Casa Nellis, Nellis Malerbi, Owner
Leung, George
O'Connor, Grace
SAN DIEGO:
Brigham, Fred, Inno
Carnival Room, and Jack McMillan
Cotton Club, Benny Curry and Otto Wambler
Hinton, Jim
Miller, Warren
Mitchell, John
Passo, Ray
Trush, Joseph, Operator Play Land
Washington, Nathan
Young, Mr. Thomas and Mrs. Mabel, Paradise Club (formerly known as Silver Slipper Cafe)
SAN FRANCISCO:
Blue Angel
Brower, Willie H.
The Civic Light Opera Committee of San Francisco, Francis C. Moore, Chairman
Tracy, J. B.
Fox, Eddie
Reed, Joe, and W. C. Rogers and Chase Co.
Shelton, Earl, Earl Shelton Productions
Sherman and Shore Advertising Agency
Waldo, Joseph

SAN JOSE:
McAdoo, Mr. and Mrs. George
Melby Club, Frank and Theresa Oliver, Employers
Paz, Fred
SANTA BARBARA:
Biggs, Don
Camfield Enterprises, Inc.
SANTA MARIA:
Rick's Brisk Inn and Barn-Rick
SANTA MONICA:
Georgan Room, and H. D. McRae
Lube, Arthur, and Arthur (Dagwood) Lake Show
SIERRA OAKS:
Gibson, Lee
Kraft, Ozzie
SOUTH GATE:
Silver Horn Cafe, and Mr. Silver
STOCKTON:
Sunset Macaroni Products, Fred Stagnaro
VENTURA:
Clancy, Al and Lee
WATSONVILLE:
Ward, Jeff W.
WINTERRIAVE:
Buelter, J. M.

COLORADO

COLORADO SPRINGS:
Terrace Club, and Allan McKnight, Owner
DENVER:
Hotel Cerramogus
Bennell, Edward
JULESBURG:
Cummings, Kenneth
MORRISON:
Clarke, Al

CONNECTICUT

BRIDGEPORT:
Lynn, Edward
EAST HAMPTON:
Hotel Cerramogus
EAST HAVEN:
Carnegie, A. J.
EAST WINDSOR HILL:
Schub's Restaurant, and Edward Wineski
HARTFORD:
Tombsky, Frank
NEW HAVEN:
Madigan Entertainment Service
NEW LONDON:
Andros, Harold
Bosconti, Anthony, Jr.
Johnson, Henry
Marmo, Mike
Williams, Joseph
NANTIC:
Crescent Beach Club, Bud Russell, and Bob McQuillan
POQUONNOC BRIDGE:
Johnson's Restaurant, and Samuel Johnson, Owner
STAMFORD:
Green Acres Country Club and Charlie Blue, Pres., Mr. Soumiers, Sec.-Treas.
STONINGTON:
Hunger Restaurant and Club, and Herbert Pearson
Whewell, Arthur
WESTPORT:
Goldman, Al and Marty

DELAWARE

DOVER:
Apollo Club, and Bernard Paskins, Owner
Veterans of Foreign Wars, LeRoy Bensch, Commander
Williams, A. B.
GEORGETOWN:
Gravel Hill Inn, and Preston Dickens, Proprietor
MILFORD:
Fountain, John
NEW CASTLE:
Lamon, Edward
Murphy, Joseph
SMYRNA:
Kent County Democratic Club, and Solomon Thomas, Chairman
WILMINGTON:
Allen, Sylvester

FLORIDA

BRADENTON:
Strong's Tavern, and Merle Burtice, and Ronald Strong
CLEARWATER:
Bardon, Vance
CLEARWATER BEACH:
Normandy Restaurant, and Fay Howe
DAYTONA BEACH:
Bethune, Albert
Trade Winds Club, and Virgil (Vic) Summers
FLORENCE VILLA:
Dan Laramore Lodge No. 1097, Garfield Richardson

FORT MEYERS:
McCutcheon, Pat
HALLANDALE:
Caruso's Theatre Restaurant, and Marion Kaufman and Robert Marcus
JACKSONVILLE:
Blanc, Paul
Blumberg, Albert, Owner, Flamingo Sho Club (Orlando, Fla.), and Fays Club
Florida Food and Hume Show, and Duval Retail Grocers Association, and C. E. Winger, President, Paul Brien Managing Agent
Fortuit, Jim, and Florida Amusements, Inc., and Ben J. Mary and Joel Spector, and Joe Allen
Jackson, Oos
Newberry, Earl, and Associated Artists, Inc.
KEY WEST:
Regan, Margo
Weavers Cafe, Joseph Hucka and Joseph Stalonski
MIAMI:
Brooks, Sam
Club Jewel Box, Charles Nasso, Owner
Donaldson, Bill
Flame Club, and Frank Corbit, Owner
Ocean Ranch Hotel, and Charles Hanson and R. P. Haug Prior, Bill (W. H. P. Corp.)
Smart, Paul D.
Talavera, Ramon
36 Club, Tony Ahojoun, Employer
MIAMI BEACH:
Amron, Jack, Terrace Restaurant
Caldwell, Max
Chez Paree, Mickey Grasso, and Irving Rikkin
Circus Bar, and Charles Bugan
Cire's Restaurant, and Maurice "Red" Pollack and Sandy Scott, Owners
Edwards Hotel, and Julius Nathan, Manager
Flamingo Hotel, Ben Harrison, Julius J. Polshauer, M. Morrison, and Harry Katz
Friedlander, Jack
Haddon Hall Hotel
Island Club, and Sam Cohen, Owner-Manager
Leshnick, Max
Macamba Club
Mocamba Restaurant, and Jack Friedlander, Irving Miller, Max Leshnick, and Michael Rosenberg, Employers
Miller, Irving
Poinciana Hotel, and Bernie Frassand
Straus, George
Wells, Charles
NORTH BAY VILLAGE:
Harbor Lounge, and W. A. Griffin, Harry Lasser, Jonas B. Schatten
ORLANDO:
Club Cabana, and Elmer and Jake Gunther, Owners
Club Surocco, Roy Baisden
El Patio Club, and Arthur Katz, Owner
Flamingo Sho Club (Club Flamingo), and Albert Blumberg, of Jacksonville, Fla., Frye, D. S.
PALM BEACH:
Leon and Eddie's Nite Club
Leon and Eddie's, Inc., John Widmeyer, Pres., and Sidney Orlin, Secretary
PANAMA CITY:
Danesh, Dr. E. R.
PENSACOLA:
Hodges, Earl, of the Top Hat Dance Club
Keeling, Alec (also known as A. Scott), and National Orchestra Syndicate and American Booking Company
Southland Restaurant, and L. Elie Tidwell
STARKE:
Carns (Hanging Recreation Center)
Goldman, Henry
STUART:
Sutton, G. W.
TALLAHASSEE:
Games Patio, and Henry Garnez, Owner
Two Spot Club, Caleb E. Hannah
TAMPA:
Brown, Russ
Carousel Club, and Abe Burkow, and Norman Karn, Employers
Merry-Go-Round Club, and Larry Ford
Rich, Don and Jenn Williams, Herman

VENICE:
Clarke, John, Pines Hotel Corp.
Pines Hotel Corp., and John Clarke
Sparks Circus, and James Edges, Manager (operated by Florida Circus Corp.)
WEST PALM BEACH:
Larocco, Harry L.
Parish, Lillian T.
Patio Grill, and Charles J. Pappas, Owner-Manager

GEORGIA

ATLANTA:
Greater Atlanta Moonlight Opera Co., Howard C. Jacoly, Manager
Montgomery, J. Neal
Spencer, Perry
AUGUSTA:
Barclonia Club, and Joe Baxter and Mr. Foster
Bill and Harry's Cabaret, Fred W. Taylor, Manager, and G. W. (Bill) Prince
J. W. Neely, Jr.
Kirkland, Fred
Minnick Attractions, Joe Minnick
HINESVILLE:
Plantation Club, S. C. Klass and F. W. Taylor
MACON:
Capitol Theatre
Lee, W. C.
Swache, Leslie
SAVANNAH:
Amborage Supper Club, and Mickey Macaroni
Model Shows, Inc., and David Fndy, Owner, Charles Barnes, Manager
Red and Red Club, Mickey Marano, owner
Thompson, Lawrence A., Jr.
THOMASVILLE:
Club Thomas, and Terry Maxey, Operator
VIDALIA:
Pal Amusement Co.
WAYCROSS:
Cooper, Sherman and Dennis

IDAHO

COEUR D'ALENE:
Cramall, Earl
Lachman, Jesse
IDAHO FALLS:
Griffiths, Lawrence "Larry", and Big City Corporation, and Uprown Lounge
LEWISTON:
848 Club, and Sam Canner, Owner
Rosenberg, Mrs. R. M.
Via Villa, and Fred Walker
POCATELLO:
East Frontier Club, Rulon Beck, Sam Hvarka and Bob Cummins
Pollos, Don
Reynolds, Bud

ILLINOIS

BELLEVILLE:
Davis, C. M.
BLOOMINGTON:
McKinney, James R.
Thompson, Earl
CALUMET CITY:
Mitchell, John
CHAMPAIGN:
Bismont, Bonite
CHICAGO:
Adams, Delmore and Eugene Brady, King
Byshon Ray Marsh of the Dan River J-Ring Circus
Chicago Casino, and Harry Weiss, Owner
Cole, Edie, General Manager, and Chicago Artists Bureau
Columbo's Theatre Restaurant, Inc., Mrs. Ann Hughes, Owner
Daniels, Jimmy
Donaldson, Bill
Filders, Cleo
Evans, Jepp
Finc, Jack, Owner "Play Girls of 1938", "Victory Folies"
Gable, Tim
Gale, Charlie
Hale, Walter, Promoter
Mackie, Robert, of Savoy Ballroom
Maestric Record Co.
Mason, Leroy
Mays, Chester
Mickey Weinstein Theatrical Agency
Monie Carlo Lounge, Mrs. Ann Hughes, Owner
Moore, H. B.

Music Bowl, and Jack Peretz and Louis Cappanola, Em-ployers
MUSIC BOWL (formerly China Bowl), and A. D. Blumenthal O'Connor, Pat L., Pat L. O'Connor, Inc.
 Stiner, Harlan T. Teicher, Charles A., of T. N. T. Productions
 Whiteside, J. Preston
EAST ST. LOUIS:
 Davis, C. M.
 Playdium, and Stuart Tambor, Employer, and Johnny Per-brun, Owner
FREESPORT:
 Mabel, George
KANKAKEE:
 Havener, Mrs. Theresa
LA GRANGE:
 Hart-Van Recording Co., and H. L. Hartman
MOLINE:
 Antler's Inn, and Francis Weaver, Owner
MT. VERNON:
 Plantation Club, Archie M. Haines, Owner
PERKIN:
 Candlelight Room, and Fred Rumanne
PEORIA:
 Davis, Oscar
 Humane Animal Association
 Rutledge, R. M.
 Stinson, Eugene
 Streeter, Paul
 Thompson, Earl
 Wagner, Lou
PRAIRIE VIEW:
 Green Duck Tavern, and Mr. and Mrs. Stiller
ROCKFORD:
 Palmer House, Mr. Hall, Owner
 Trocadero Theatre Lounge
 White Swan Corp.
ROCK ISLAND:
 Barnes, Al
SPRINGFIELD:
 Terra Plata, and Elmer Bart
 Employer
WASHINGTON:
 Thompson, Earl
ZENGLAR:
 Zenlar Nite Club, and Dwight Allsup, and Jason Wilkas, Owners

INDIANA

ANDERSON:
 Lanane, Bob and George
 Levitt's Supper Club, and Roy D. Levitt, Proprietor
BEECH GROVE:
 Mills, Bud
EAST CHICAGO:
 Barnes, Tony Jim
ELWOOD:
 Yankee Club, and Charles Sullivan, Manager
EVANSVILLE:
 Adams, Jack C.
FORT WAYNE:
 Brummel, Emmett
GREENSBURG:
 Club 46, Charles Holzhouse, Owner and Operator
INDIANAPOLIS:
 Benbow, William, and his All-American Brownie Models
 Dickerson, Matthew
 Donaldson, Bill
 Entertainment Enterprises, Inc., and Frederick G. Schatz
 Harris, Rupert
 Koller Rondo Skating Rink, and Perry Flick, Operator
 William C. Powell Agency
LAFAYETTE:
 Club 52, Charles Gibson, Prop.
MUNCIE:
 Bailey, Joseph
NEWCASTLE:
 Harding, Stanley W.
RICHMOND:
 Newcomer, Charles
 Puckett, H. H.
SOUTH BEND:
 Childers, Art (also known as Bob Cagney)
SPENCERVILLE:
 Kelly, George M. (Marquis)
SYRACUSE:
 Waco Amusement Enterprises

IOWA

CLABION:
 Miller, J. L.
DENISON:
 Larby Ballroom, and Curtis Larby, Operator
DES MOINES:
 Brookins, Tommy
HARLAN:
 Gibson, C. Rex
POWERSVILLE:
 Dance Hall, and Henry Patchell
SHENANDOAH:
 Aspinwall, Hugh M. (Chick Martin)

SPENCER:
 Free, Ned
WOODRIDGE:
 Danceland, J. W. (Red) Brommer, Manager
KANSAS
BREWSTER:
 Whirlwind Ballroom, G. M. Dunkel, Operator
COFFEYVILLE:
 Ted Blake
DODGE CITY:
 Graham, Lyle
HOLCOMB:
 Golden Key Club, and H. R. Allen (also known as Bert Talon, Bert Talon, Bert Allen)
KANSAS CITY:
 White, J. Cordell
LIBERAL:
 Liberal Chapter No. 17, Disabled American Veterans, and H. R. Allen
LOGAN:
 Graham, Lyle
MANHATTAN:
 Stuart, Ray
NEWTOWN:
 VFW Whitesell-Finnell Post 971
PRATT:
 Clements, C. J.
 Wisby, L. W.
RUSSELL:
 Russell Post 6240, VFW, Gus Zetzer, Dance Manager
SALINA:
 Kern, John
TOPEKA:
 Mid-West Sportsmen Association
WICHITA:
 Aspinwall, Hugh M. (Chick Martin)
 Holiday, Art
 Key Club, and/or G. W. Moore

KENTUCKY

BOWLING GREEN:
 Rountree, Upton
 Taylor, Roy D.
LEXINGTON:
 Harper, A. C.
LOUISVILLE:
 King, Victor
 Imperial Hotel, Jack Woolums, Owner
 Spaulding, Preston
 Twinkle Star Club, and Charles Brammer
OWENSBORO:
 Cristil, Joe, Owner, Club 71
PADUCAH:
 Vickers, Jimmie
LOUISIANA
ALEXANDRIA:
 Smith, Mrs. Lawrence, Proprietor Club Plantation
 Stars and Bars Club (also known as Brass Hat Club), A. R. Conley, Owner, Jack Tyson, Manager
 Weil, R. L.
BATON ROUGE:
 Cobra Lounge, C. D. Rogers
CROWLEY:
 Young Men's Progressive Club, and J. L. Duchanan, Employer
CONZALE:
 Cedar Grove Club, and Norman Bolster
 Johns, Camille
LAFAYETTE:
 Hadacol Caravan
 LeBlanc Corporation of Louisiana
 Velin, Toby
MONROE:
 Club Delicia, Robert Hill
 Keith, Jesse
 Thompson, Son
NATCHITOCHE:
 Burton, Mrs. Pearl Jones
NEW ORLEANS:
 Barker, Rand
 Calico, Ciro
 Dog House, and Grace Mar-jine, Owner
 Gilbert, Julie
 Hurricane, The, Percy Stovall
 Leblanc, Dudley J.
OPELOUSAS:
 Cedar Lane Club, and Milt Velinas, Employer
SHREVEPORT:
 Reeves, Harry A.
 Stewart, Willie
SPRINGHILL:
 Capens, C. L.

MAINE

FORT FAIRFIELD:
 Paul's Arena, Gibby Seaborne
SACO:
 Gordon, Nick

MARYLAND

BALTIMORE:
 Byrd, Olive J.
 Cox, M. L.
 Forbes, Kenneth (Skin)
 Gay 90's Club, Lou Belmont, Proprietor, Henry Epstein, Owner
 Greber, Ben
 LeBlanc Corporation of Maryland
 New Broadway Hotel, Charles Carter, Manager
 Perkins, Richard, of Associated Enterprises
 Weiss, Harry
CHESAPEAKE BEACH:
 Chesapeake Beach Park Ball-room, and Alfred Walters, Employer
CORAL HILLS:
 Hilltop Restaurant, and Theodore J. Schendel
CUMBERLAND:
 Waingold, Louis
EASTON:
 Hannah, John
FENWICK:
 Repach, Albert
FREDERICK:
 Rittenhouse, Rev. H. B.
HAGERSTOWN:
 Bauer, Harry A.
 Glass, David
OCEAN CITY:
 Belmont, Lou, Gay Nineties Club, and Henry Epstein
 Gay Nineties Club, Lou Belmont, Prop., Henry Epstein, Owner
SALISBURY:
 Twin Lantern, Elmer H. Dashiell, Operator
TURNERS STATION:
 Thomas, Dr. Joseph H., Edge-water Beach
MASSACHUSETTS
AMHERST:
 Murphy, Charles
 Russell, William
BILLERICA:
 One-O-One Club, Nick Ladoulis, Proprietor
BLACKSTONE:
 Stetano, Joseph
BOSTON:
 Bay State News Service, Bay State Amusement Co., Bay State Distributors, and James H. McIlwaine, President
 Brosnahan, James J.
 Crawford House Theatrical Lounge
 E. M. Loew's Theatres
 L. J. B. Productions, and Lou Brudnick
 Regency Corp., and Joseph B. Weisser
 Resnick, William
 Sunbrook, Larry, and his Rodeo Show
 Waldron, Billy
 Walker, Julian
 Younger Citizens Coordinating Committee, and George Mouzon
BUZZARDS BAY:
 King Midas Restaurant, Muri Arenovski, manager, and Canal Enterprises, Inc.
CAMBRIDGE:
 Salvato, Joseph
FALL RIVER:
 Royal Restaurant (known as the Riviera), William Andrade, Proprietor
FITCHBURG:
 Bolduc, Henry
HAVERHILL:
 Assas, Joe
HOLYOKE:
 Holyoke Theatre, Bernard W. Levy
LOWELL:
 Carney, John P., Amusement Company
 Francis X. Crowe
MONSON:
 Canevallo, Leo
NEW BEDFORD:
 The Derby, and Henry Correia, Operator
NEWTON:
 Thirlault, Dorothy (Mimi Chevalier)
SALEM:
 Larkin Attractions, and George Larkin
SHREWSBURY:
 Veterans Council
SPRINGFIELD:
 Hayles, Marjery Fielding and her School of the Dance
WAYLAND:
 Stecle, Chaucy Dewey
WILMINGTON:
 Blue Terrace Ballroom, and Anthony DeTorto

MICHIGAN

ANN ARBOR:
 McLaughlin, Max
BATTLE CREEK:
 Smith, David
BAY CITY:
 Walther, Dr. Howard
DETROIT:
 Adler, Caesar
 Bel Aire (formerly Lee 'N Eddie's), and Al Wellman, Ralph Wellman, Philip Flax, Sam and Louis Bernateib, Owners
 Bibb, Allen
 Briggs, Edgar M.
 Claybrook, Adolphus
 Conners Lounge, and Joe Pallazio, Operator
 Daniels, James M.
 Dustin Steamship Company, N. M. Constant
 Green, Goldman
 Hoffman, Sam
 Johnson, Ivory
 Kusman, Hyman
 Minando, Nuno
 Payne, Edgar
 Papadimas, Babis
 Pyle, Howard D., and Savoy Promotions
 Thomas, Matthew B.
ESSEXVILLE:
 House of Fogarty, and John F. Fogarty, Owner
FERNDALE:
 Club Plantation, and Doc Washington
FLINT:
 Barnes, Jimmy
GRAND RAPIDS:
 Club Che-Ami, Anthony Scalice, Proprietor
 Powers Theatre
KAWKAWLIN:
 Old Mill Dance Hall, Erozer Fortin, Owner
MUSKOGEE HEIGHTS:
 Griffen, James
 Wilson, Leslie
PONTIAC:
 Bob's Picnic Park, and Robert Amos, Owner and Operator
 Heary's Restaurant, and Charles Henry
 Sandy Beach Inn
SISTER LAKES:
 Rendezvous Bowl, and Rendezvous Inn (or Club), Gordon J. "Buzzy" Miller
TRAVERSE CITY:
 Lawson, Al
UTICA:
 Spring Hill Farms, and Andrew Sneed

MINNESOTA

BROWNVILLE:
 Knotty Pine Pavilion, and J. A. Janikula
DETROIT LAKES:
 Johnson, Allan V.
EASTON:
 Hannah, John
MANKATO:
 Rathskeller, and Carl A. Becker
MINNEAPOLIS:
 International Food and Home Shows
 Northwest Vaudeville Attrac-tions, and C. A. McEvoy
PIPESTONE:
 Coopman, Marva
 Stolzmann, Mr.
RED WING:
 Red Wing Grill, Robert A. Nybo, Operator
ROCHESTER:
 Lu. B. State Guard, and Alvin Costello
SLAYTON:
 E. E. Iverson
 Iverson Manufacturing Co., Bud Iverson
WINONA:
 Interstate Orchestra Service, and L. Porter Jung

MISSISSIPPI

BLOXI:
 El Rancho Club, and John Wesley
 Joyce, Harry, Owner Pilot House Night Club
 Thompson, Bob
GREENVILLE:
 Pollard, Flennord
GULFPORT:
 Plantation Manor, and Herman Burger
MATTIESBURG:
 Jazzy Gray's (The Pines), and Howard Homer Gray (Jazzy Gray)
JACKSON:
 Carpenter, Bob
 Smith, C. C., Operator, Rob-bins Bros. Circus (Pine Bluff, Ark.)

LELAND:
 Lillo's Supper Club and Jimmie Lillo
MERIDIAN:
 Bishop, James E.
NATCHEZ:
 Colonial Club, and Ollie Koerber
VICKSBURG:
 Blue Room Nite Club, and Tom Wince

MISSOURI

BOONEVILLE:
 Bowden, Rivers
 Williams, Bill
CHILICOTHE:
 Hawes, H. H.
FORT LEONARD WOOD:
 Lawhon, Sgt. Harry A.
GREENFIELD:
 Gilbert, Paul and Paula (Raye)
INDEPENDENCE:
 Casino Drive Inn, J. W. John-son, Owner
JOPLIN:
 Gladys Heidelberg Inn, Scott Field, Manager
 Silver Dollar, Dick Mills, Man-ager-Owner
KANSAS CITY:
 Babbitt, William (Bill) H.
 Canton, L. R.
 Esquire Productions, and Ken-neth Yates, and Bobby Hea-shaw
 Main Street Theatre
 Red's Supper Club, and Herbert "Red" Drye
 Zelma Roda Club, Emmett J. Scott, Prop., Bill Christian, Manager
MACON:
 Macon County Fair Association, Mildred Sanford, Employer
NORTH KANSAS CITY:
 Schult-Krocker Theatrical Agency
POPLAR BLUFFS:
 Brown, Merle
ST. LOUIS:
 Barnholtz, Mac
 Beaumont Cocktail Lounge, Ella Ford, Owner
 Brown Bomber Bar, James Caruth and Fred Guinyard, Co-owners
 Caruth, James, Operator Club Rhumboogie, Cafe Society, Brown Bomber Bar
 Caruth, James, Cafe Society
 DiAgostino, Sam
 Grant, George
 Haynes, Lillard
 Markham, Doyle, and Tune
 Town Ballroom
 Nielsen, Sam
 Shajuro, Mel

MONTANA

ANACONDA:
 Reno Club, and Mrs. Vidich, Owner
BUTTE:
 Webb, Ric
CONRAD:
 Little America Tavern, and John R. McLean
GREAT FALLS:
 J. A. Rollerade, and James Alexander
NEBRASKA
ALEXANDRIA:
 Alexandria Volunteer Fire Dept., and Charles D. Davis
KEARNEY:
 Field, H. E.
LODGEPOLE:
 American Legion, and Amer-ican Legion Hall, and Robert Sprengel, Chairman
MCCOOK:
 Gayway Ballroom, and Jim Gorcan
 Junior Chamber of Commerce, Richard Gruver, President
OMAHA:
 Louie's Market, and Louis Papery
PENDER:
 Pender Post No. 55, American Legion, and John F. Kas, Dance Manager
RUSHVILLE:
 American Legion Post No. 161, and Ken Darrid and Bill Chappel

NEBRASKA

NEVADA
LAS VEGAS:
 Gordon, Ruth
 Hollinger, Ruby
 Lawrence, Robert D.
 Ray's Cafe
 Soney, Milo E.
 Warner, A. H.
LOVELOCK:
 Fischer, Harry

PITTMAN:
 All-American Supper Club and Casino, and Jim Thorpe
RENO:
 Blackman, Mrs. Mary
 Twomey, Don
ZEPHYR COVE:
 Sky Harbor Casino, Andy Wong and Joe Mackie

NEW HAMPSHIRE

FABIAN:
 Zaba (Zackers), James
JACKSON:
 Nelson, Eddy
 Sheir, James

NEW JERSEY

ABSECON:
 Hart, Charles, President, and Eastern Mardi Gras, Inc.
ASBURY PARK:
 Gilmore, James E.
 Richardson, Harry
ATLANTIC CITY:
 Bobbins, Abe
 Casper, Joe
 Cheatham, Shelby
 Club 15, and Henry Koster and Max Olshon, Owners
 Delaware Inn, and Nathaniel C. Spencer, Proprietor
 Goodleman, Charles
 Lockman, Harvey
 Muroso Restaurant, G. Fassa and G. Jantzier, Operators
 Pilgrim, Jacques
BLOOMFIELD:
 Thompson, Patti
CAMDEN:
 Embassy Ballroom, and George E. Chips (Geo. DeGerolamo), Operator
CAPE MAY:
 Anderson, Charles, Operator
CLIFTON:
 August E. Bucher
EAST ORANGE:
 Hutchins, William
EAST RUTHERFORD:
 Club 199, and Angelo Pucci, Owner
HOBOKEN:
 Red Rose Inn, and Thomas Munto, Employer
JERSEY CITY:
 Buntro Benjamin
 Burco, Ferruccio
 Triumph Records, and Gerry Quinn, present Owner, and G. Statist (Grant) and Bernie Levine, former Owners
LAKE HOPATCONG:
 Mad House, Oscar Dunham, Owner
LAKEWOOD:
 Seldin, S. H.
LITTLE FERRY:
 Magic Club, and John Scarne
LONG BRANCH:
 Hoover, Clifford
 Klay, Marvin
 Rappaport, A., Owner The Blue Room
LYNDHURST:
 Three Acres Grill, and Thomnick Cerrito
MANAHAWKIN:
 Jimmy's Tavern, and Jimmy Mascola, Owner
MONTCLAIR:
 Co-Hay Corporation, and Thomas Haynes, and James Costello
MORRISTOWN:
 Richard's Tavern, and Raymond T. Richard, Proprietor
NEWARK:
 Crisman, Melvia
 Graham, Alfred
 Hall, Emory
 Hays, Clarence
 Harris, Earl
 Johnson, Robert
 Jones, Carl W.
 Levine, Joseph
 Lloyd's Manor, and Smokey McAllister
 Mariano, Tom
 "Panda," Daniel Straver
 Prestwood, William
 Red Mirror, and Nicholas Grande, Proprietor
 Rollison, Eugene
 Simmons, Charles
 Tucker, Frank
 Wilson, Leroy
 Zaccardi, Jack, Galanti A. A. Jack Elkel
NORTH ARLINGTON:
 Petrucci, Andrew
NORTH BERGEN:
 1220 Club, and Kay Sweeney, Secretary-Treasurer
PATERSON:
 Harsh, Sam
 Pyatt, Joseph
 Riverview Casino
 Ventimiglia, Joseph
PENNSAUKEN:
 Beller, Jack
PLAINFIELD:
 McGowan, Daniel
 Nathanson, Joe

INTERNATIONAL MUSICIAN

SOMERVILLE:
Harrold, Bob
SPRING LAKE:
Brookshire and Mrs. Josephine Ward, Owner
SUMMIT:
Altons, Mitchell
TRENTON:
Clossing Inn, and John Wyrick, Employer
VAUX HALL:
Cardis, Manuel R.
VINELAND:
Evans, David
WEST NEW YORK:
8-Na Wirth Organization, and Sam Nate, Employer, Harry Bornstein, President
WILDWOOD:
Club Bolero, and Oscar Conguey, Owner
WILLIAMSTOWN:
Talk of the Town Cafe, and Rosco Pippo, Manager

NEW MEXICO

ALBUQUERQUE:
Halliday, Finn
Lalona, Inc., and Margaret Kardis, Employer
Mary Green Attractions, Mary Green and David Time, Promoters
CIQVIS:
Denton, J. Earl, Owner Plaza Hotel
REYNOSA:
Alonso Carlo Gardens, Monte Carlo Inn, Ruben Gonzales
ROSWELL:
Sawell, L. D.
RUDDISON:
Davis Bar, and Dennis W. Davis, Owner
SANTA FE:
Loni's Night Club, and Ford Mignardo, Owner
Valdes, Daniel T.
TRUTH OR CONSEQUENCES:
Adibangh's Nite Club, and Mr. and Mrs. H. R. Adibangh

NEW YORK

ALBANY:
Bar Harbor, and Joseph Statile, Owner and Operator
40 Casino, and Herroon Johnson, Floyd
Alphers, Proprietor
(Mazea Attractions, Jack Richard's Bar-B-Que, David Richards
Snyder, Robert
Stotes, Jonathan
ALPHE CREEK:
Book's Manor, and Harold A. Burke
AUSABLE CHASM:
Antler, Nat
Young, Joshua F.
BOLTON LANDING:
Village Inn, and Donnack Galia, Owner
BRONX:
Aloha Inn, Pete Mancuso, Proprietor and Carl Randolph, Manager
Atman, Martin
Club Delmar, Charles Marce Jim and Vincent Delonia, Employers
Conningham, Edw.
Jugarden, Jacques L.
Mazur Anglers Social Club, and Karan Murray
Miller, Joe
New Royal Mansion (formerly Royal Mansion), and Joe Miller and/or Jacques L. Jugarden
Perry Records, and Sam Richman
Santoro, E. J.
Sundair, Carlton (Carl Parker) Williams, L. W.
BROOKLYN:
Aurelia Court, Inc.
Ferdinand's Restaurant, and Mr. Ferdinand
Globe Promoters of Huckelback Revue, Harry Dixon and Elms Ohey
Hall, Edwin C.
Johnston, Clifford
Kingsborough Athletic Club
George Chandler
Morris Philip
Ocean Grotto Restaurant, and Albert Santarpio, Proprietor
Reale Michael
Rosenberg, Paul
Rosman, Gus, Hollywood Cafe
Snoover, Elton
1024 Club, and Albert Friend Thompson, Ernest
Villa Antiope, Mr. P. Antico, Proprietor
BUFFALO:
Boorne, Edward
Calam, Joe and Teddy
Cosmano, Frank and Anthony
Harmon, Lissa (Mrs. Rosemary Homphrey)
Jackson, William
Schon, Art and Mildred

Howe's Famous Hippodrome Circus, Arthur and Hyman Sturm
Insley, William
Johnson, Donald E.
Kaye-Martin, Kaye-Martin Productions
Kenny, Herbert C.
Kent Music Co., and Nick Kentros
King, Gene
Knicter, Raymond
Kushner, Jack and David
Lashofel, Daniel T., Agency
Law, Jerry
Levy, John
Lew Leslie and his "Blackbirds"
Little Gypsy, Inc., and Rose Hirschler and John Label Manhattan Recording Corp., and Walter H. Brown, Jr.
Manning, Sam
Markham, Dewey "Pigmeat"
Mayo, Melvin F.
McCarthy, Neill
McMahon, Jess
Metro Coat and Suit Co., and Joseph Luza
Meyer, Johnny
Millman, Mort
Montanez, Pedro
Moody, Philip, and Youth Monument to the Future Organization
Murray's
Nassau Symphony Orchestra, Inc., Benjamin J. Fiedler and Clinton P. Sheehy
Neill, William
Newman, Nathan
New Friends of Music, and Hortense Monah
New York Civic Opera Company, Wm. Reutemann
New York Joe Fantasy Co., James Hlizard and Henry Robinson, Owners
Orpheus Record Co., Proprietor, David Phillips, Robert Place, The, and Theodore Costello, Manager
P-Mard, Fritz
Prince, Hughie
Rain Queen, Inc.
Ralph Cooper Agency
Regan, Jack
Robinson, Charles
Rogers, Harry, Owner "Frisco Friles"
Roos, Philip, Owner and Operator Penthouse Restaurant
Sandy Hook S. S. Co., and Charles Gardner
Schwartz, Mrs. Morris
Singer, John
Sloyer, Mrs.
South Seas, Inc., Abner J. Rubin
Southern Recording Co., and Rose Santos
Spotlite Club
Steve Murray's Mahogany Club
Strimberg, Hunt, Jr.
Stroose, Irving
Sunbrack, Larry, and his Rodeo Show
Talent Corp. of America, Harry Weissman
Teddy McKae Theatrical Agency, Inc.
Television Exposition Productions, Inc., and Edward A. Cornez, President
Theatre DeLlys, and William DeLlys
Thomson, Sava and Valenti, Incorporated
United Artists Management Variety Entertainers, Inc., and Herbert Rubin
Venus Star Social Club, and Paul Earlington, Manager
Walker, Aubrey, Maitsonette Social Club
Waterpers, Inc.
Wee and Leventhal, Inc.
Welish, Samuel
Wilder Operating Company
Zals Escapes, James
NIAGARA FALLS:
Boulevard Casino, and Frank and Victor Rutondo
Flory's Melody Bar, Joe and Nick Flory, Proprietors
Kliment, Robert F.
NORWICH:
McLean, C. F.
PATCHOGUE:
Kay's Swing Club, Kay Angeloro
PURLING:
Delwood, and Joseph Gerardi, Owner
ROCHESTER:
Boston Harbor Cafe, and Mr. Casey, Proprietor
Quonset Inn, and Raymond J. Moore
Valenti, Sam
ROME:
Mills, Al
SABATTIS:
Sabattis Club, and Mrs. Verna V. Coleman

LONG ISLAND (New York)
ASTORIA:
Hirschler, Rose
Lobel, John
ATLANTIC BEACH:
Bel Aire Beach and Cabanna Club (B. M. Management Corp.), and Herbert Monah, President
Normandie Beach Club, Alexander DeCicco
BAYSIDE:
Mirage Room, and Edward S. Friedland
BEJMORE:
Babner, William I.
GLLENDALE:
Warga, Paul S.

NORTH CAROLINA
BEAUFORT:
Markey, Charles
BURLINGTON:
Mayflower Dining Room, and John Loy
CAROLINA BEACH:
Stokes, Gene
CHARLOTTE:
Amusement Corp. of America
Edson E. Blackman, Jr.
Jones, M. P.
Karston, Joe
DURHAM:
Gordon, Douglas
FAYETTEVILLE:
Parker House of Music, and S. A. Parker
GREENSBORO:
Fair Park Casino, and Irish Horan
Ward, Robert
Weingarten, E., of Sporting Events, Inc.
GREENVILLE:
Ruh, Therman
Wilson, Sylvester
HENDERSONVILLE:
Lymington, Buster
KINSTON:
Parker, David
RALEIGH:
Club Carlyle, Robert Carlyle
WALLACE:
Strawberry Festival, Inc.
WILSON:
McCann, Roosevelt
McCann, Sam
McEachon, Sam

NORTH DAKOTA

BISMARCK:
Lefor Tavern and Ballroom, Art and John Zenker, Operators
DEVILS LAKE:
Brakon Club, Mrs. G. J. Christianson

OHIO
AKRON:
Basford, Doyle
Buddies Club, and Alfred Scrutchings, Operator
Esquire Lounge, and Nick Thomas and Robert Namea
Pullman Cafe, George Subrin, Owner and Manager
CINCINNATI:
Anderson, Albert
Bayless, H. W.
Charles, Mrs. Alberta
Wondler Mar, James McFarridge, Owner
Sunbrack, Larry, and his Rodeo Show
Smith, James R.
Wallace, Dr. J. H.
CLEVELAND:
Atlas Attractions, and Ray Train
Bender, Harvey
Circle Theatre, E. J. Stutz
Club Run-day-Voo, and U. S. Deering
Dixon, Forrest
Euclid 55th Co.
Lindsay Skybar, and Phil Bash, Owner
Mannell Bros. Agency, Inc.
Metropolitan Theatre, Emanuel Sinsky, Operator
Sancini, Frank I.
Spero, Herman
Tucker's Blue Grass Club, and A. J. Tucker, Owner
Walthers, Carl O.
COLUMBUS:
Ashins, William
Bell, Edgar M.
Beta Nu Bldg. Association, and Mrs. Emerson Check, Pres.
Charles Blose Post No. 157, American Legion
Carter, Inezann
McLude, Phil
Mallory, William
Paul D. Robinson Fire Fighters Post 517, and Captain G. W. McDonald
Turk Club, and Ralph Stevenson, Proprietor
DAYTON:
Boucher, Roy D.
Daytona Club, and William Carpenter
Fogler Bar, Charles Engles
Malheur Entertainment Service, and Tommy With
Rex Club, and Wm. L. Jackson, James Childs and Mr. Stone Taylor, Carl
FAYRIA:
Dance Theatre, Inc., and A. W. Jewell, President
EUCLEID:
Radio, Gerald
HINDLAY:
Wilson, Mr. and Mrs. Karl, Operatora Paradise Club
GERMANTOWN:
Beechwood Grove Club, and Mr. Wilson
LIMA:
Colored Elks Club, and Gus Hall
Flamingo Club, and Mike Imm
MASSILLON:
Lincoln Lounge, and David Frankel
PIQUA:
Sedgewick, Lee, Operator
PROCTORVILLE:
Plantation Club, and Paul D. Rees, Owner
SANDUSKY:
Mathews, S. D.
Sallee, Henry
SPRINGFIELD:
Jackson, Lawrence
Terrace Gardens, and H. J. McCall
TOLEDO:
LaCasa Del Rio Music Publishing Co., and Don B. Owens, Jr., Secretary
National Athletic Club, Roy Finn and Archie Miller
Nightngale, Homer
Tripodi, Joseph A., President
Italian Opera Association
Twenty One Hour Club and Raymond E. Pettycrow and Gerda Vizeanu
VIENNA:
Hull, Russ
Russ Hull
WARREN:
Wraga, Herbert, Jr.
YOUNGSTOWN:
Colony Nite Club, and Al Matyevich, and John Kucharik
Summers, Virgil (Vic)

OKLAHOMA
ARDMORE:
George R. Anderson Post No. 65, American Legion, and Floyd Loughbridge
ENID:
Norris, Gene
HUGO:
Stevens Brothers Circus, and Robert A. Stevens, Manager
MUSKOGEE:
Gutrie, John A., Manager Rodeo Show, connected with Grand National of Muskogee, Okla.
OKLAHOMA CITY:
Randolph, Taylor
Simms, Aaron
Southwestern Attractions, M. A. Boldman and Jack Swiger
OKMULGEE:
Masonic Hall (colored), and Calvin Simmons
SHAWNEE:
DeMarco, Frank
TULSA:
Williams, Cargile

OREGON

EUGENE:
Granada Gardens, Shannon Shaffer, Owner
Weinstein, Archie, Commercial Club
HERMISTON:
Rosenberg, Mrs. R. M.
LAKEVIEW:
Bates, E. P.
PORTLAND:
Ame Club Lounge, and A. W. Denton, Manager
Ozark Supper Club, and Fred Baker
Yank Club of Oregon, Inc., and R. C. Bartlett, President
ROGUE RIVER:
Arnold, Ida Mae
SALEM:
Lodge No. 10
SIHRIDAN:
American Legion Post No. 75, Melvin Agee

PENNSYLVANIA

ALIIQUIPPA:
Gunn, Ottis
ALLENSTOWN:
Hugo's and George Fidler and Alexander Alterri, Props.
BERWYN:
Main Line Civic Light Opera Co., Nat Burns, Director
BLAIRSVILLE:
Moose Club, and A. P. Sundry, Employer
BRAEBURN:
Mazur, John
BRANDONVILLE:
Vanderbilt Country Club, and Terry McGovern, Employer
BRYN MAWR:
R. P. Cate, and George Papaian
CHESTER:
Blue Heaven Room, Bob Lager, Employer
Fisher, Samuel
Pyle, William
Reindollar, Harry
DEVON:
Jones, Martin
DONORA:
Bedford, C. D.
EVERSON:
King, Mr. and Mrs. Walter
FAIRMOUNT PARK:
Riverside Inn, Inc., Samuel Ottenberg, President
GLENOLDEN:
Barone, Joseph A., Owner,
202 Musical Bar (West Chester, Pa.)
HARRISBURG:
Lukes, Robert N.
Ollie Knuppel's Lounge, and Ollie Knuppel
P. T. K. Fraternity of John Harris High School, and Robert Spoler, Chairman
Reeves, William T.
Waters, R. N.
JOHNSTOWN:
Boots and Saddle Club, and Everett Allen
KENNETT SQUARE:
Hotel Kennett
KINGSTON:
Johns, Robert
LANCASTER:
Freed, Murray
Samuels, John Parker
LEWISTOWN:
Temple Theatre, and Carl E. Temple
MFADVILLE:
Noll, Carl
Power, Donald W.
Simmons, Al, Jr.
MIDLAND:
Mason, Bill
NANTICOKE:
Hamilton's Night Club, and Jack Hamilton, Owner
NFW CASTLE:
Natalie, Tommy
OIL CITY:
Friendship League of America, and A. L. Nelson
PHILADELPHIA:
Associated Artists Bureau
Benny-the-Bum's, Benjamin Fogelman, Proprietor
Bilmore Hotel, and Wm. Clore, Operator
Buback, Carl F.

Carmen Theatre, and Samuel S. Stiefel, Owner, Alexander Stiefel, Manager
Click Club
Davis, Russell
Davis, Samuel
Dupree, Hiram K.
DuPre, Reeve
Erlanger Ballroom
Mersey Revue, Inc.
Montalvo, Santos
Mustari, Joseph
Philadelphia Lab. Company, and Luis Colimanno, Manager
Pinsky, Harry
Raymond, Ron G., of Creative Entertainment Bureau

PITTSBURGH:
Chase, George
Ficklin, Thomas
Matthews, Lee A., and New Artist Service
Oasis Club, and Joe DeFrancisco, Owner
Pennsylvania State Grand Lodge of the Knights of Pythias
Reagle, C. H.
Sala, Joseph M., Owner El Chico Cafe

PITTSBURGH:
Schmayer, Mrs. Irma
SCANTON:
McLennan, Frank
SHENANDOAH:
Minta, John
SLATINGTON:
Hick, Walter H.
STRAFFORD:
Pousette, Walter
TANNERSVILLE:
Trefel, Adolph
UNIONTOWN:
Polish Radio Club, and Joseph A. Zaleski
UPPER MERY:
Wallace, Jerry
WASHINGTON:
Athens, Pete, Manager Washington Cocktail Lounge
Lee, Edward
WEST CHESTER:
Del Musical Bar, and Joseph A. Burone, Owner (Stenolden, Pa.), and Michael Ieraz, Owner

WILLIAMSPORT:
Finnis, James
WILKES BARRE:
Kahan, Samuel
WORTHINGTON:
Crawell, L. R.

YORK:
Daniels, William Lopez

SOUTH CAROLINA
COLUMBIA:
Black C. Club, University of South Carolina
FLORENCE:
City Recreation Commission, and James C. Putnam
GREENVILLE:
Forest Hills Supper Club, R. K. and Matt Kueker, Owners, I. K. Moseley, and Sue Ellison, former Owner and Manager
Halem Theatre, Joe Gibson

MARIETTA:
"Bring on the Girls," and Don Meadows, Owner
MOULTRIEVILLE:
Wurthmann, George W., Jr. (of the Pavilion, Isle of Palms, South Carolina)

MYRTLE BEACH:
Hewlett, Ralph J.
SPARTANBURG:
Holcome, H. C.
UNION:
Dale Bros. Circus

SOUTH DAKOTA
SIOUX FALLS:
Mataya, Irene

TENNESSEE
CLARKSVILLE:
Harris, William
JOHNSON CITY:
Hurlon, Theodore J.
KNOXVILLE:
Cavalade on Ice, John J. Denion
Greal Enterprises (also known as Dixie Recording Co.)
Henderson, John

NASHVILLE:
Brentwood Dinner Club, and H. L. Wauman, Owner
Carrethers, Harold
Chaves, Chick
Coconut Lounge Club, and Mrs. Pearl Hunter
Courte, Alexander
Fesue, Bill
Grady's Dinner Club, and Grady Flinn, Owner
Hayes, Billie and Floyd, Club
Zabibar
Jackson, Dr. B. B.

TEXAS

AMARILLO:
Mays, Willie B.
AUSTIN:
El Morocco
Von, Tony
Williams, James
Williams, Mark, Promoter
BEAUMONT:
Bishop, E. W.
BOLING:
Fails, Isaac A., Manager Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)
BROWNWOOD:
Junior Chamber of Commerce, and R. N. Leggett and Chas. D. Wright
CORPUS CHRISTI:
Kirk, Edwin
DALLAS:
Beck, Jim, Agency
Embassy Club, Helen Askew, and James L. Dixon, Sr., co-owners
Lee, Dou, Owner of Script and Score Productions and Operator of "Sawdust and Swingtime"
Luskie (Shippy Lynn), Owner of Script and Score Productions and Operator of "Sawdust and Swingtime"
May, Oscar P. and Harry E. Morgan, J. C.

DENISON:
Club Rendezvous
EL PASO:
Kelly, Everett
Marlin, Royal J.
Rosen, Rivers
Williams, Bill
FORT WORTH:
Flemmons, James E.
Famous Door, and Joe Earl, Operator
Florence, F. A., Jr.
Snyder, Chic
Siroline, Howard
GALVESTON:
Fyans, Bob
Shim, Charles
GONZALES:
Dales Bros. Circus
GRAND PRAIRIE:
Club Rensard, R. P. Bridges and Marian Teague, Operators
HENDERSON:
Wright, Robert
HOUSTON:
Catts, Paul
Jettson, Oscar
McMullen, E. L.
Reynolds, Bouldin
Smythert, J. A.
World Amusements, Inc., Thos. A. Wood, President
LEVELLAND:
Collins, Dee
LONGVIEW:
Club 26 (formerly Rendezvous Club), and B. D. Holman, Employer
RYAN, A. L.
MEXIA:
Payne, M. D.
PALESTINE:
Earl, J. W.
Griggs, Samuel
Grove, Charles
PABIS:
Rin-Ju-Yoo, and Frederick I. Merkle, Employer
PORT ARTHUR:
Demland, William
SAN ANGELO:
Specialty Productions, Nelson Scott and Wallace Kelton
SAN ANTONIO:
Forrest, Thomas
Leathy, J. W. (Lee), Rockin' M Dude Ranch Club
Ohledo, F. J.
Rockin' M Dude Ranch Club, and J. W. (Lee) Leathy
VALASCO:
Fails, Isaac A., Manager Spotlight Band Booking Cooperative (Spotlight Bands Booking and Orchestra Management Co.)
WACO:
Corenfeld, Lou
WICHITA FALLS:
Dibbles, C.
Johnson, Thurmon
Whitley, Mike

VERMONT
RUTLAND:
Brook Hotel, and Mrs. Estelle Duffie, Employer
VIRGINIA
ALEXANDRIA:
Commonwealth Club, Joseph Rurko, and Seymour Spelman
BUNIA VISTA:
Reckridge Theatre
DANVILLE:
Fuller, J. H.

EXMORE:
Downing, J. Edward
HAMPTON:
Masey, Terry
LYNCHBURG:
Bailey, Clarence A.
MARTINSVILLE:
Huchens, M. E.
NEWPORT NEWS:
Isaac Burton
McClain, B.
Terry's Supper Club
NORFOLK:
Big Track Diner, Percy Simon, Proprietor
Cahlan, Irwin
Meyer, Morris
Rohanna, George
Winfree, Leonard
PORTSMOUTH:
Rountree, G. T.
RICHMOND:
American Legion Post No. 151
Knight, Allen, Jr.
Rendezvous, and Oscar Black
SUFFOLK:
Clark, W. H.
VIRGINIA BEACH:
Bass, Milton
Melody Inn (formerly Harry's The Spot), Harry L. Sizer, Jr., Employer
White, William A.

WASHINGTON
SEATTLE:
Havson, R. S.
908 Club, and Fred Baker
Washington Social Club and Nelson Grove
SPOKANE:
Lyndel, Jimmy (James Delagel)
WEST VIRGINIA
CHARLESTON:
Club Congo, Paul Daley, Owner
El Patio Boat Club, and Charles Powell, Operator
White, Ernest B.
CHARLES TOWN:
Orchard Inn, and Mrs. Sylvia Bishop
HUNTINGTON:
Brewer, D. C.
INSTITUTE:
Hawkins, Charles
LOGAN:
Coats, A. J.
MORGANTOWN:
Niner, Leonard
WHEELING:
Mardi Gras

WISCONSIN
BEAR CREEK:
Schwartz, Leroy
BOWLER:
Reinke, Mr. and Mrs.
GREEN BAY:
Laker, Edwin
Franklin, Allen
Peadley, Charles W.
GREENVILLE:
Reed, Jimmie
HAYWARD:
The Chicago Inn, and Mr. Louis O. Runner, Owner and Operator
HURLEY:
Club Francis, and James Francis
Fontecchio, Mrs. Elcey, Club
Pieris
LA CROSSE:
Tocke, Thomas, and Little Dandy Tavern
MILWAUKEE:
Bethia, Nick Williams
Continental Theatre Bar
Cuppi, Arthur, Jr.
Dimaggio, Jerome
Gentile, Nick
Maniaci, Vince
Rizzo, Jack D.
Singers Rendezvous, and Joe Surce, Frank Balistreri and Peter Orlando
Weinberger, A. J.
NEOPIT:
American Legion, Sam Dickenson, Vice-Commander
RACINE:
Miller, Jerry
RHINELANDER:
Kake's Moens Lake Resort, and George A. Kane
Kendall, Mr., Manager Holly Wood Lodge
ROSHOLT:
Akavickas, Edward
SHEBOGAN:
Sicilia, N.
SUN PRAIRIE:
Hulstzer, Herb, Tropical Gardens
Tropical Gardens, and Herb Hulstzer
TOMAH:
Veterans of Foreign Wars
WISCONSIN RAPIDS:
Brown Derby, and Lawrence Huber, Owner

WYOMING

CHEYENNE:
Shy-Ann Nite Club, and Hazel Kline, Manager
DUBOIS:
Rustic Pine Tavern, and Bob Harter
JACKSON HOLE:
R. J. Bar, and C. L. Jensen
ROCK SPRINGS:
Smoke House Lounge, Del K. James, Employer

DISTRICT OF COLUMBIA

WASHINGTON:
Adelman, Ben
Alvis, Ray C.
Archer, Pat
Cabana Club, and Jack Staples
China Clipper, Sam Wong, Owner
Clare's Musical Bar, and Jess Cline
Club Ellington (D. E. Corp.), and Herb Sachs, President
D. E. Corporation, and Herb Sachs
duVal, Anne
Five O'Clock Club, and Jack Staples, Owner
Gold, Sol
Huberman, John Price, Pres.
Washington Aviation Country Club
Hoffman, Edward F., Hoffman's 4 Ring Circus
Kirch, Fred
Mansfield, Emanuel
Moore, Frank, Owner Star Dust Club
Murray, Lewis, and Lou and Alex Club, and Club Bengasi
O'Brien, John T.
Perruso's Restaurant, and Vito Perruso, Employer
Purple Iris, Chris D. Cassim, and Joseph Cannon
Quonset Inn, Inc., and Bing Wong
Rayburn, E.
Ritenhouse, Rev. H. B.
Robinson, Robert L.
Romany Room, Mr. Weintraub, Operator, and Wm. Linton, Manager
Ross, Thomas N.
Rumpus Room, and Elmer Cooke, Owner
Smith, J. A.
T. & W. Corporation, Al Simonds, Paul Mano
Walters, Alfred

PORT ARTHUR:
Curtis, M.
TORONTO:
Ambassador and Monogram Records, Messrs. Darway and Skoloff
Habler, Peter
Langbord, Karl
Local Union 1452, CIO Steel Workers Organizing Committee
Miquelon, V.
Mifford, Bert
Radio Station CHUM
Wetham, Katherine
QUEBEC
DRUMMONDVILLE:
Grenik, Marshall
MONTREAL:
Association des Concerts Classiques, Mrs. Edward Blouin, and Antoine Dufor
Auger, Henry
Beriau, Maurice, and LaSociete Artistique
Coulombe, Charles
Daoust, Hubert and Raymond
Frcnd, Roger
Haskett, Don (Marrin York)
LeRoy, Michel
Lussier, Pierre
Norbert, Henri
Palm Cafe
Sunbrook, Larry, and his Rodeo Show
POINTE-CLAIRE:
Oliver, William
QUEBEC:
Sunbrook, Larry, and his Rodeo Show
QUEBEC CITY:
Lachance, Mr.

SASKATCHEWAN
REGINA:
Judith Enterprises, and G. W. Haddad
CUBA
HAVANA:
Sans Souci, M. Triay
ANCHORAGE:
Capper, Keith
FAIRBANKS:
Casa Blanca, and J. A. G. Muldoun
Glen A. Elder (Glen Alvin)

ALASKA
HONOLULU:
Kennison, Mrs. Ruth, Owner
Pango Pango Club
Thomas Puna Lake
WAIKIKI:
Walker, Jimmie, and Marine Restaurant at Hotel Del Mar

BRITISH COLUMBIA
VANCOUVER:
Gaydon Enterprises, and L. Garrison, Manager
H. Singer and Co. Enterprises, and H. Singer
Sears of Hartley Revue, and B. Lyle Baker and Joseph Kowan Attractions, Operators
EDMONTON:
Eckersley, Frank J. C.

ONTARIO
CHATHAM:
Taylor, Dan
COBourg:
International Ice Revue, Robt. White, Jerry Rayfield and J. H. Walsh
GALT:
Daval, T. J., "Dubby"
GRAVENHURST:
Summer Gardens, and James Webb
GUELPH:
Naval Veterans Association, and Louis C. Janke, President
HAMILTON:
Nutting, M. R., Pres. Merrick Bros. Circus (Circus Productions, Ltd.)
Carlson, Ernest
Carnell, Sam
Cheney, Al and Lee
Chew, J. H.
Collins, Dee
Gibson, Stewart
Dale Bros. Circus
Davis, Clarence
Davis, Oscar
Deviller, Donald
DiCarlo, Ray
Drake, Jack B.
Eckhart, Robert
Edwards, James, of James Edwards Productions
Finklestine, Harry
Feehan, Gordon F.
Ferry, Mickey, Owner and Mgr. "American Beauties on Parade"
NEW TORONTO:
Leslie, George
OTTAWA:
Parker, Hugh
OWEN SOUND:
Thomas, Howard M. (Doc)

ALBERTA
CALGARY:
Fort Brisbane Chapter of the Imperial Order Daughters of the Empire
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OTTAWA:
Parker, Hugh
OWEN SOUND:
Thomas, Howard M. (Doc)

Forrest, Thomas
Fox, Jesse Lee
Friendship League of America, and A. L. Nelson
Freich, Joe C.
Gibbs, Charles
Gilbert, Paul and Paula (Raye) Goldberg (Garrett), Samuel
Gouldenough, Johnny
Garnes, C. M.
Gore, Wally
Gould, Hal
Gutrie, John A., Manager Rodeo Show, connected with Grand National of Muskogee, Okla.
Hewlett, Ralph J.
Hoffman, Edward F.,
Huffman's 3-Ring Circus
Hollander, Frank,
D. C. Restaurant Corp.
Horan, Irish
Horn, O. B.
Hoskins, Jack
Howard, Roy
Howe's Famous Hippodrome Circus, Arthur and Hyman Sturmak
Huga, James
International Ice Revue, Robert White, Jerry Rayfield and J. J. Walsh
Johnson, Sandy
Johnston, Clifford
Jones, Charles
Kay, Bert
Kelton, Wallace
Kimball, Dude (or Romaine) Kirk, Edwin
Knsman, Hyman
Larson, Norman J.
Law, Edward
Leveson, Charles
Lynn, Harry
Lew Leslie and his "Blackbirds"
Mack, Rex
McCarthy, E. J.
McGaw, E. E., Owner
Horse Follies of 1946
McGowan, Everett
Magee, Floyd
Magen, Roy
Mann, Paul
Markham, Dewey "Pigment"
Matthews, John
Maurice, Ralph
Meeks, D. C.
Merry Widow Company, Eugene Hawkell, Raymond E. Mauro, and Ralph Panessa, Managers
Miller, George E., Jr., former Bookers License 1129
Ken Miller Productions, and Ken Miller
Miquelon, Santos
Montalvo, Santos
N. Edward Beck, Employer
Rhapsody on Ice
New York Ice Fantasy Co., Scott Chalfant, James Klizzard and Henry Robinson, Owners
Olsen, Buddy
Osburn, Theodore
O'Toole, J. T., Promoter
Otto, Jim
Ouellette, Louis
Patterson, Charles
Peth, Iron N.
Pinter, Frank
Pope, Marion
Rayburn, Charles
Rayfield, Jerry
Rea, J. Edgar
Redd, Murray
Reid, R. R.
Rhapsody on Ice, and N. Edw. Beck, Employer
Roberts, Harry E. (Hap Roberts or Doc Mel Roy)
Robertson, T. E.,
Robertson Rodeo, Inc.
Roy, Hal J., Enterprises
Salzmann, Arthur (Art Henry) Sargent, Selwyn G.
Scott, Nelson
Shuster, Harold
Shuster, H. H.
Singer, Leo, Singer's Midgets
Six Brothers Circus, and George McCall
Smith, Ora T.
Specialty Productions
Stevens, Jos., Circus, and Robert A. Stevens, Manager
Stone, Louis, Promoter
Stover, William
Straus, George
Summerlin, Jerry (Marrs)
Sunbrook, Larry, and his Rodeo Show
Tabar, Jacob W.
Taylor, R. J.
Thomas, Mac
Travers, Albert A.
Waltner, Marie, Promoter
Ward, W. W.
Watson, N. C.
Weills, Charles
White, George
White, Robert
Williams, Bill
Williams, Cargile
Williams, Frederick
Wilson, Ray
Young, Robert

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MOBIL
LAB
Club
Good

DUNC
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TUCSO
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and
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Marie

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BAKERS
Jazz
BEVERL
White
BIG BE:
Crown
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INTERNATIONAL MUSICIAN

UNFAIR LIST of the American Federation of Musicians

INDIVIDUALS, CLUBS, HOTELS, Etc.

This List is alphabetically arranged in States, Canada and Miscellaneous

ALABAMA

MOBILE:
Cargis, Lee, and his Orchestra
Club Manor, and Arnold Parks
Gordon, Curtis and his Band

ARIZONA

DUNCAN:
Apache Grove
PHOENIX:
Plantation Ballroom
TUCSON:
Gerrard, Edward Barron
Hula Hut

ARKANSAS

FORT SMITH:
Order of Eagles F.O.E. No. 208
and Hall
HOT SPRINGS:
Forest Club, and Haskell Hard-
age, Prop.
LITTLE ROCK:
Marion Hotel

CALIFORNIA

BAKERSFIELD:
Jurez Salon, and George Benton
BEVERLY HILLS:
White, William R.
BIG BEAR LAKE:
Gressman, Harry E.
BOULDER CREEK:
Brookdale Lodge & Inn, Barney
Morris, Manager
CULVER CITY:
Mardi Gras Ballroom
PINOLE:
Pinole Brass Band, and Frank
E. Lewis, Director
LOS ANGELES:
Foster Enterprises, and Million
Theater and Mayan
Theater
PITTSBURG:
Luttrell, Rennie (Tiny)
SACRAMENTO:
Capps, Roy, Orchestra
SAN DIEGO:
Cobra Cafe, and Jerome
O'Connor, Owner
El Lion Rano
SAN FRANCISCO:
Kelly, Noel
Frenia, Carl (also known as An-
thony Carl)
Jones, Cliff
Southern Pacific American
Legion Post Band
Southern Pacific Club Band
SAN LUIS OBISPO:
Seaton, Don
SAN PABLO:
Backstage Club
SANTA ROSA, LAKE COUNTY:
Rendezvous
TULARE:
T D E S Hall

COLORADO

Denver:
Fraternal Order of Eagles,
Aerie 2061
LOVELAND:
Westgate Ballroom
RIFLE:
Wiley, Leland

CONNECTICUT

DANIELSON:
Pine House
GROTON:
Swiss Villa
HARTFORD:
Buck's Tavern, Frank S. De-
Luco, Prop.
MOOSUP:
American Legion
Club 91
MISTIC:
Alpine Club, Inc., and
Peter Balceracis
NORWICH:
Polish Veteran's Club
Wonder Bar, and Roger A.
Bernier, Owner
PUTNAM:
BPOE No. 574

DELAWARE

Wilmington:
Brandwine Post No. 12, Ameri-
can Legion
Cousin Lee and his Hill Billy
Band

FLORIDA

CLEARWATER:
Crystal Bar
Musical Bar
Sea Horse Grill and Bar
CLEARWATER BEACH:
Sandbar
DAYTONA BEACH:
Moose Lodge
Tic Tac Bar & Grill
HALLANDALE:
Ben's Place, Charles Dreisen
MIAMI:
August, Gus
NEW SMYRNA BEACH:
New Smyrna Beach Yacht Club
ORLANDO:
El Patio Club, and Arthur
Karst, Owner
SARASOTA:
"400" Club
TAMPA:
Grand Oregon, Oscar Leon,
Manager

GEORGIA

MACON:
Jay, A. Wingate
Lowe, Al
Weather, Jim
SAVANNAH:
Sportsmen's Club, Ben J. Alex-
ander

IDAHO

BOISE:
Simmons, Mr. and Mrs. James
L. (Known as Chico and
Connie)
LEWISTON:
Hollinger Hotel, and Sportsman's
Club
Lewiston Country Club
TWIN FALLS:
Radio Rendezvous

ILLINOIS

CAIRO:
The Spot, Al Dennis, Prop.
CHICAGO:
Kryl, Bohumir, and his Sym-
phony Orchestra
Samoyk, Casimir, Orchestra
GALESBURG:
Earson's Orchestra
Merker's Orchestra
Townsend Club No. 2
JACKSONVILLE:
Chalet Tavern, in the Illinois
Hotel
MARISSA:
Trielebach Brothers Orchestra
OLIVE BRANCH:
44 Club, and Harold Babb
ONEIDA:
Nova Amvet Hall
STERLING:
Bowman, John E.
Sigman, Arlie

INDIANA

ANDERSON:
Adams Tavern, John Adams
Owner
Romany Grill
MUNCIE:
Delaware County Fair
Muncie Fair Association
PLYMOUTH:
American Legion Post 27
SOUTH BEND:
DFV German Club
Downtown Gate, and Richard
Eagan and Glen Lutes,
Owners
WHITING:
Whiting Lodge 1189, Loyal
Order of Moose

IOWA

BOONE:
Miner's Hall
CEDAR FALLS:
Armory Ballroom
Women's Club
COUNCIL BLUFFS:
Smoky Mountain Rangers
DEBQUE:
Holy Trinity School
FILLMORE:
Fillmore School Hall
KEY WEST:
Ray Hanten Orchestra
LANSING:
City Hall, Lansing City Council
PEOSTA:
Peosta Hall
SIOUX CITY:
Fajels Lodge Club
WEBSTER CITY:
Loyal Order of Moose Lodge
"45, L. E. Black
ZWINGLE:
Zwingle Hall

KANSAS

ARKANSAS CITY:
Twilight Dance Club
CHIENEY:
Sedgewick County Fair
EL DORADO:
Luc Mor Club
TOPEKA:
Buley, Don, Orchestra
Downs, Red, Orchestra
Vinewood Dance Pavilion
WICHITA:
Cowboy Inn
KFB Ranch Boys
KFH Ark Valley Boys
Osborn, Joe (Uncle Joe and
his Stars of Tomorrow)

KENTUCKY

ASHLAND:
Amvets Post No. 11, and Carl
(Red) Collins, Manager
BOWLING GREEN:
Jackman, Joe L.
Wade, Golden G.
MAYFIELD:
Fancy Farms Picnic, W. L.
Cash

LOUISIANA

NEW ORLEANS:
Opera House Bar
Five O'Clock Club
Forte, Frank
418 Bar and Lounge, and Al
Bresnahan, Prop.
Fun Bar
Gunga Den, Larry LaMarca,
Prop.
Happy Landing Club
Moulin Rouge, and Elmo
Radon, Proprietor
Treasure Chest Lounge
SHREVEPORT:
Capitol Theatre
Maestric Theatre
Strand Theatre
UNIVERSITY:
Sigma Chi Fraternity of
Louisiana State University

MARYLAND

BALTIMORE:
Blue Room, of the Mayfair
Hotel
Knowles, Nolan F. (Aetna
Music Corp.)
State Theatre
Summit
EASTON:
Starr, Lou and his Orchestra

MASSACHUSETTS

EASTHAMPTON:
Manhattan Club, and Fred
Kagan, Owner
FALL RIVER:
Dunfee Theatre
GARDNER:
Florence Rangers Band
Hewwood Wakefield Band
GLOUCESTER:
Youth Council, YMCA, and
Thos J. (Chuck) Farrar,
Secretary
LYNN:
Pickfair Cafe, Rinaldo Cheve-
ni, Prop.
METHUEN:
Central Cafe, and Messrs. Yano-
kous, Driscoll and Gagnon,
Owners and Managers
NEW BEDFORD:
Polka, Tie, and Louis Garston,
Owner
SPENCER:
Spencer Fair, and Bernard
Reardon
WEST WARREN:
Quincy Hotel, Viola Dudek,
Operator
WORCESTER:
Gedymus, Walter
Theatre-in-the-Round, and Alan
Gray Holmes

MICHIGAN

Houghton Lake:
Johnson Cocktail Lounge
Johnson's Rustic Dance Palace
INTERLOCHEN:
National Music Camp
ISHPEMING:
Congress Hall, and Guido
Bonetti, Proprietor
MARQUETTE:
Johnston, Martin M.
MIDLAND:
Eagles Club

MUSKOGON:
Circle S. Ranch, and Theodore
(Ted) Schmitt
NEGAUNEE:
Bianchi Bros. Orchestra, and
Peter Bianchi
PORTR HURON:
Lakport Dance Hall

MINNESOTA

BRAINERD:
210 Tavern
DEER RIVER:
Hi-Hat Club
MINNEAPOLIS:
Milks, C. C.
Twin City Amusement Co., and
Frank W. Patterson
Stone, David
ST. PAUL:
Buck, Jay
Twin City Amusement Co., and
Frank W. Patterson

MISSISSIPPI

JACKSON:
Patio Club, and Jimmy Skinner,
Operator

MISSOURI

KANSAS CITY:
Coates, Lou, Orchestra
El Captain Tavern, Marvin
King, Owner
Gay Fad Club, and Johnny
Young, Owner and Prop.
Green, Charles A.
Mell-O-Lane Ballroom, and
Leonard (Mell-O-Lane) Rob-
inson
Playhouse, and Mike Marezella,
Proprietor
Tuckertown Rascals
POPULAR BLUFF:
Lee, Duke Doyle, and his Or-
chestra "The Brown Bombers"
ST. JOSEPH:
Rock Island Hall

MONTANA

GREAT FALLS:
Civic Center Theatre, and Clar-
ence Golder
HAVRE:
Havre Theatre, Emil Don Tigny
SHELBY:
Alibi Club, and Alan Turk

NEBRASKA

GRAND ISLAND:
Pleasure Isle Ballroom, and
Ray Schleiger, Manager
HASTINGS:
Brick Pile
LINCOLN:
Dance-Mor
Stuart Theatre
OMAHA:
Richman, Ray
Benson Legion Post Club
Eagles Club
Fosch, Frank
Marsh, Al
Midline Ballroom, and Mrs.
Marie Hegarty, Operator
Mueller, Edward
Peniston, Gary
Plaines Bar, and Irene Boleski
Whitney, John B.

NEVADA

ELY:
Little Casino Bar, and Frank
Pace
NEW HAMPSHIRE
BOSCAWEN:
Colby's Orchestra, Myron Colby,
Leader
PITTSFIELD:
Pittsfield Community Band,
George Freese, Leader
WARNER:
Flanders' Orchestra, Hugh
Flanders, Leader

NEW JERSEY

ATLANTIC CITY:
Clock Bar
Mossman Cafe
Surf Bar
BAYONNE:
Sonny's Hall, and Sonny
Montanez
Starke, John and his Orchestra
CAMDEN:
Polish American Citizens Club
St. Lucius Choir of St. Joseph's
Parish

CAPE MAY:
Congress Hall, and Joseph
Chler, Proprietor
CLIFTON:
Bockmann, Jacob
DENVILLE:
Young, Buddy, Orchestra
FATONTOWN:
Phil's Turf Club
ELIZABETH:
Coral Lounge, Mrs. Agresta,
Owner
HACKETTSTOWN:
Hackettstown Fireman's Band
Jersey City:
Band Box Agency, Vince Giar-
cinto, Director
LAKEWOOD:
Morgan, Jerry
LODI:
Peter J's
MAPLEWOOD:
Maplewood Theatre
MONTCLAIR:
Montclair Theatre
MORRISTOWN:
Community Theatre
Jersey Theatre
Palace Theatre
Park Theatre

NETCONG:
Kiernan's Restaurant, and Frank
Kiernan, Prop.
NEWARK:
House of Brides
OAK RIDGE:
Van Brundi, Stanley, Orchestra
PASSAIC:
Blue Room, and Mr. Jaffe
Botany Mills Band
ROCHELLE PARK:
Swiss Chalet

NEW MEXICO
CARLSEAD:
Lobby Club
RUIDOSO:
Davis Bar

NEW YORK
BRONX:
Aloha Inn, Pete Mancuso Pro-
prietor and Carl Ranford,
Manager
Revolving Bar, and Mr. Alex-
ander, Prop.
BROOKLYN:
All Ireland Ballroom, Mrs.
Juddy Griffen and Mr.
Patrick Gillespie
BUFFALO:
Hall, Art
Jesse Clipper Post No. 430,
American Legion
Lafayette Theatre
Wells, Jack
Williams, Buddy
Williams, Osian
CATSKILL:
Jones, Stevie, and his Orchestra
COHOES:
Sports Arena, and Charles Gup-
pitt
COLLEGE POINT, L. I.
Muehler's Hall
FLMIRA:
Hollywood Restaurant
ENDICOTT:
The Casino
GENEVA:
Atom Bar
HARRISVILLE:
Cheesman, Virgil
HUDSON:
New York Villa Restaurant,
and Hazel Unson, Proprietor
JEFFERSON VALLEY:
Nino's Italian Cuisine
KENMORE:
Basil Bros. Theatres Circuit, in-
cluding Colvin Theatre
KINGSTON:
Killmer, Parl, and his Orches-
tra (Lester Marks)
MAMARONECK:
Seven Pines Restaurant
MECHANICVILLE:
Cole, Harold
MOHAWK:
Hurdie, Leslie, and Vineyards
Dance Hall
MOUNT VERNON:
Hartley Hotel
NEW YORK CITY:
Disc Company of America
(Arch Recordings)
Embassy Club, and Martin Na-
tale, Vice-Pres., East 57th St.,
Amusement Corp.

NORTH CAROLINA
ASHEVILLE:
Proper, Fitzhugh Lee
KINSTON:
Parker, David
WILMINGTON:
Village Barn, and K. A. Lehto,
Owner

OHIO
AKRON:
German-American Club
Ghent Road Inn
ALLIANCE:
Lexington Grange Hall
AUSTINBURG:
Jewel's Dance Hall
CANTON:
Palace Theatre
CINCINNATI:
Cincinnati Country Club
Fort Mitchell Country Club
Highland Country Club
Steamer Avalon
Summit Hills Country Club
Twin Oaks Country Club
COLUMBUS:
Fraternal Order of Eagles,
Aerie 297
DAYTON:
The Ring, Maura Paul, Op.
ELYRIA:
Palladium Ballroom
GENEVA:
Blue Bird Orchestra, and Larry
Parks
Municipal Building
HARRISBURG:
Harrisburg Inn
Hubba-Hubba Night Club
IRONTON:
Club Riviera
Colonial Inn, and Dustin E.
Corn
JEFFERSON:
Larko's Circle L Ranch
LIMA:
Billger, Lucille
LISBON:
Fayles Club, and Felia Blutch
MASSILLON:
VFW
MILON:
Andy's, Ralph Ackerman Mgr
PAINESVILLE:
Slim Luse and his Swinging
Rangers
PIERPONT:
Lake, Danny, Orchestra
RAVENNA:
Ravenna Theatre
RUSSEL'S POINT:
Indian Lake Roller Rink, and
Harry Lawrence, Owner
VAN WERT:
B. P. O. Elks
Underwood, Don, and his
Orchestra

YOUNGSTOWN:
Shamrock Grille Night Club,
and Joe Stupbar

OKLAHOMA

OKLAHOMA CITY:
Nass, Al, Orchestra
Ellis, Harry B., Orchestra
Hughes, Jimmy, Orchestra
Palladium Ballroom, and Irvin
Parker
Orwig, William, Booking Agent
VINITA:
Rodeo Association

OREGON

GRANTS PASS:
Fruit Dale Grange
SAMS VALLEY:
Sams Valley Grange, Mr. Pe-
fley, Grange Master

PENNSYLVANIA

ANNVILLE:
Washington Band
ASHLAND:
Eagles Club
AFW Home Association,
Post 7654
BARTONSVILLE:
Hotel Bartonsville
BEAVER FALLS:
White Township Inn
BIG RUN:
Big Run Inn

CARBONDALE:
Loftus Player-and Drum Corps,
and Max Levine, President

DUPONT:
Cameo Cafe

FALLSTON:
Brady's Run Hotel
Valley Hotel

FORD CITY:
Atlantic City Inn

FREEDOM:
Sully's Inn

GIRARDVILLE:
St. Vincent's Church Hall

JERSEY SHORE:
Riverview Ranch

NEW CASTLE:
Gables Hotel, and
Frank Gammaring

NEW KENSINGTON:
Gable Inn

PHILADELPHIA:
Dupree, Hiram

PITTSBURGH:
Club 22
New Penn Inn, Louis. Alex and
Jim Passarella, Props.

READING:
Baer, Stephen S., Orchestra

ROULETTE:
Brewer, Edgar, Roulette House

SUNBURY:
Shamokin Dam Fire Co.

SRANTON:
Yarosh's Cafe

SUMNER HILL:
Summer Hill Picnic Grounds,
and Paul De Wald, Super-
intendent

WILKINSBURG:
Lunt, Grace

RHODE ISLAND

NEWPORT:
Frank Simmons and his
Orchestra

WOONSOCKET:
Jacob, Valmore

SOUTH CAROLINA

CHARLESTON:
Five O'Clock Club, and
Mose Sabel

FOLLY BEACH:
Folly Pier

SOUTH DAKOTA

SCOTLAND:
Scotland Commercial Club

TENNESSEE

BRISTOL:
Knights of Templar

CHATTANOOGA:
Alhambra Shrine

NASHVILLE:
Hippodrome Roller Rink
Stein, Abe

TEXAS

BEEVILLE:
Beeville Country Club

CORPUS CHRISTI:
Al Hardy and Band
The Lighthouse
Santikos, Jimmie

FORT WORTH:
Crystal Springs Pavilion, H. H.
Cunningham

PORT ARTHUR:
DeGrasse, Lenore

SAN ANGELO:
Club Acapulco

SAN ANTONIO:
La Rhumba Club, Oscar
Rodriguez, Operator

VIRGINIA

BRISTOL:
Knights of Templar

NEWPORT NEWS:
Heath, Robert
Off Beat Club
Victory Supper Club

RICHMOND:
Starlight Club, and William
Edilston, Owner and Oper-
ator

ROANOKE:
Krisch, Adolph

WASHINGTON

SEATTLE:
Tuesell Club, C. Baitee, Owner

WEST VIRGINIA

CHARLESTON:
Savoy Club, "Flop" Thompson
and Louie Risk, Operators

FAIRMONT:
Amvets, Post No. 1
Gay Spot, and Adda Davis and
Howard Weekly
West End Tavern, and
A. B. Ullom

KEYSTONE:
Calloway, Franklin

PARKERSBURG:
Hilley, R. D.

WISCONSIN

APPLETON:
Kuehne's Hall

BEAVER DAM:
Beaver Dam American Legion
Band, Frederick A. Parfrey

BELOIT:
Beloit Recreation Band, and Don
Cuthbert

BLOOMINGTON:
McLine, Jack, Orchestra

BOSCOBEL:
Club 69, V. Jurgenson, Prop.
Miller, Earl
Peckham, Harley
Sid Earl Orchestra

COTTAGE GROVE:
Cottage Grove Town Hall, John
Galvin, Operator

CUSTER:
People's Tavern and Dance Hall,
and Mrs. Truda

DURAND:
Weiss Orchestra

EAU CLAIRE:
Conley's Nite Club
Wildwood Nite Club, and
John Stone, Manager

KENOSHA:
Julius Bloxdorf Tavern

NORTH FREEDOM:
American Legion Hall

MANITOWOC:
Herb's Bar, and Herbert
Duvall, Owner

MINERAL POINT:
Midway Tavern and Hall,
Al Livery, Proprietor

OREGON:
Village Hall

PARDESVILLE:
Fox River Valley Boys Orchestra

REWEY:
High School
Town Hall

SOLDIER'S GROVE:
Gorman, Ken, Band

STOUGHTON:
Stoughton Country Club, Dr.
O. A. Gregerson, Pres.

TREVOR:
Stork Club, and Mr. Aide

TWO RIVERS:
Club 42, and Mr. Gauger, Mgr.
Timms Hall and Tavern



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Orchestra

WISCONSIN RAPIDS:
Gross, Queensal and Louis

WYOMING

LARAMIE:
Stevens, Sammy

**DISTRICT OF
COLUMBIA**

WASHINGTON:
Star Dust Club, Frank Moore,
Proprietor
Wells, Jack

HAWAII

HONOLULU:
49th State Recording Co.
Kewalo Inn

**CANADA
MANITOBA**

BRANDON:
Palladium Dance Hall

ONTARIO

AYR:
Ayr Community Theatre
Hayseed Orchestra

CUMBERLAND:
Maple Leaf Hall

GREEN VALLEY:
Green Valley Pavilion, Leo
Lajoie, Prop.

KINGSVILLE:
Lakeshore Terrace Gardens, and
Messrs. S. McManus and V.
Barrie

NIAGARA FALLS:
Niagara Falls Memorial Bugle
(or Trumpet) Band
Radio Station CHVC, Howard
Bedford, President and
Owner

SARNIA:
Polish Hall
Polymer Cafeteria
Sarnia Golf Club

TORONTO:
Mittord, Bert
Eclio Recording Co., and
Clement Hambourg
Three Hundred Club

WOODSTOCK:
Capital Theatre, and Thomas
Naylor, Manager

QUEBEC

BERTHIER:
Chateau Berthelet

BERTHIERVILLE:
Mamou Berthier, and Bruce
Curdy, Manager

MONTREAL:
Burns-Goulet, Teddy
Village Barn, and O. Gaucher
and L. Tragnon

QUEBEC:
Canadian and American Book-
ing Agency

SHERBROOKE:
Sherbrooke Arena

MEXICO

MEXICO CITY:
Marrin, Pablo, and his Tipica
Orchestra

MISCELLANEOUS

Kryl, Bohumir and his Symphon
Orchestra
Marvin, Eddie
Wells, Jack

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